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1919

SONG COLLECTION

FOR USE IN

TEACHERS' INSTITUTES



**"A school song in the heart of the child will
do as much for his character as a fact in
his memory or a principle in his intellect."**

Phillips Brooks



OFFICE OF
THE SUPERINTENDENT OF PUBLIC INSTRUCTION
RALEIGH, N. C.

1919

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OFFICE OF
THE SUPERINTENDENT OF PUBLIC INSTRUCTION
RALEIGH, N. C., 1919

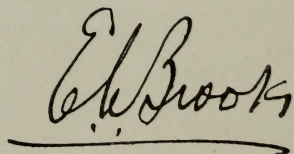
In response to many requests from the teachers of the State for a revision of Educational Bulletin No. 19, SONG BULLETIN FOR INSTITUTES AND COUNTY TEACHERS' MEETINGS, this new edition is presented with the hope that it may prove adaptable to the needs of both the teacher and the child.

Miss Hattie Parrott, member of the State Board of Examiners and Institute Conductors, directed the work of revising this bulletin.

Miss May R. B. Muffy, Teacher of Public School Music and Voice at East Carolina Teacher Training School, prepared the Introduction and Suggestions to Teachers and compiled the songs for Primary and Intermediate grades. I make grateful acknowledgment for this excellent piece of work, which was done without compensation, for the service of the teachers.

The music plates were kindly furnished by Scott-Foresman & Co., American Book Company, Silver, Burdett & Co., John Church & Co., and Macmillan Company.

The gratifying reception accorded the old edition of the bulletin assures a wide and profitable use of the new.

A handwritten signature in cursive script, reading "E. H. Brooks". The signature is written in dark ink and is positioned above a horizontal line.

State Superintendent of Public Instruction.

SUGGESTIONS TO TEACHERS

FIRST, SECOND, AND THIRD GRADES

Why teach music in the Public Schools?

Music is introduced into the Public Schools for the *sake of the child* and not for music's sake. Music is absolutely indispensable in the schoolroom; it creates opportunities for *self-expression* such as are not found in any other form of study. The song life of the child may be made a powerful source of growth, both physical and spiritual, if the *song spirit* is cultivated, and the song-singing is always given with attention to the *thought* of the song. Songs must be given with enthusiasm and joy, and in singing these songs children must find happiness, freedom, and an outlet for their emotional life.

Aim.

Self-expression.

Spirit of song.

"Singing is the most universal language, because it is the language of the feelings, and teaching music is an education of the sentiments. For the average youth there is no such agent for educating the heart to love of God, home, nature, country, and of cadencing the whole emotional life."

Universal language.

Why do children need Music?

Little people entering school have in their nature the following:

1. Innate love for music,
2. Instinctive response to rhythm,
3. Overwhelming desire for self-expression.

Children require music.

Every child loves to sing and will sing if given the chance to sing, and it is the duty of the school to give him this opportunity.

A rich and varied collection of songs suitable to the emotional needs of children should be made a vital part of the training of a teacher. Not a day should pass in the schoolroom without expressional singing of many songs.

Song is the basis for all study of Music; it makes its appeal to the child through the life of feeling, makes for joy in the school life, and provides a foundation for future study of the formal side of music. Song-singing is the center from which radiate the higher values of music study.

Song study.

Why begin with Rote-Song?

Rote-song is a song learned by ear and presents the shortest and surest means of entering into a musical life, both for teacher and class; an attractive and inspiring song will bring

Rote-song.

Imitation.

about more love of music than any formal study of exercises. Rote-song utilizes *imitation* as its first step in education and by means of this imitation the child is introduced to the world of Music.

How can the teacher do this work?

Teacher's first duty.

It is the *first duty* of the teacher to learn as many beautiful and inspiring songs as she can. These songs must be of the best material available, and she should *present* them to the children with the same enthusiasm and spirit which she expects to get from the children.

Teacher must love music.

It is necessary to learn the song, *love* the song and feel joy in singing; the children will be quick to respond to a teacher who can teach them the songs she loves and enjoys.

Equipment for song work.

What must be the equipment of the teacher in order that she may teach songs?

1. Sufficient musical sense to learn by ear the songs of the child-world.
2. Some knowledge of child-nature and sympathy with its needs.
3. Genuine love of teaching which will find *joy* in the everyday life of the schoolroom.
4. A willing spirit.

Any teacher who starts her song-teaching with these principles ever in her mind will succeed in teaching music in the Public Schools. A teacher who is not willing to add to her equipment a sufficient knowledge of songs whereby she may add to the happiness and welfare of the children whom she teaches should leave this profession before it leaves her.

How may teachers learn songs?

How may a teacher without musical education learn Rote-songs?

Teachers who are willing to learn should meet in groups, either at regular teachers' meetings or at some time convenient to them, and learn the songs by *ear*, which means by *rote*, under the direction of a teacher who knows the songs or can learn them with the aid of a piano. There is not a group of teachers in the State where one or more teachers have not already learned the songs, or cannot learn them, when one of their number plays the piano. Therefore, it is possible for all teachers to learn rote-songs, if they are willing to do so.

Plan.

Plan of Teaching Rote-Song.

Book in the hand of the teacher only; class listening. All eyes on the leader, the teacher. Teacher sings song through many times, class listening; after singing the song through *once*, take time to talk to the class pleasantly, but with *definite* questions, about the *meaning* of the song. *Never* give the words separate from the melody nor play the tune on the

piano without singing the words. The aim is to teach song, and song means words and tune forever united. This rule has no exception. If the teacher takes time and pleasure in singing the song many times and asks interesting questions, the children will practically have learned it before she begins to teach the song line by line. In order to learn the song correctly, the class must sing the first line after the teacher sings it; when they sing it incorrectly the teacher stops the class-singing, and sets the song-model again by singing it correctly while the class listens. After listening to her, the class sings it, *imitating* the teacher.

Do not forget the fact that a teacher is a *success* when her ways are worth imitating; put enthusiasm and joy into *your* singing and you will get enthusiasm and joy from the children in their singing; love music and show you love it and you will get love of music. Do not hesitate to make your song dramatic if the thought requires it. Once again let me say, it is absolutely necessary for the teacher to *be* what she asks her class to be.

Joy in the song.

The rote-song is to be learned line by line, the teacher always setting the correct model, and the class always singing the line after her, while she listens carefully to their singing. If the children are self-conscious and very unresponsive, the teacher may sing with them for a while until they enter naturally into the spirit of the song, but her chief duty is to give a good model, listen while the class sings, and then give helpful suggestions and encouragement.

Listening and correcting song.

This plan of teaching songs by rote has been used many times and is always a success if given with love and a keen interest in the work.

RHYTHM

Children respond instinctively to all rhythmic songs; keep this instinct alive and develop it by calling the child's attention to all rhythmic songs and urging him to respond with rhythmic movements to the songs which call for them. All songs of labor *demand* motion, and children must be encouraged to express this motion rhythmically. Marching songs, clapping songs, songs of bells, boating songs, mill-wheel, wind-mill, play songs, cradle songs, wind songs, and singing games all make a powerful appeal to the rhythmic sense, and a child responds immediately. Many rhythmic songs are suggested in the list given in this bulletin and teachers are urged to make use of them, thereby securing the greatest joy with the least effort. "Rhythm eases work and makes it social."

Develop rhythm.

Rhythmic motions.

SUGGESTIONS

Voice.

It is the business of the public school to improve the child-voice, both speaking and singing. To do this, let the teacher speak always in a clear, well-modulated voice, and pronounce plainly; when giving a song to the class let her give it with attention to the following essentials:

Care of the voice.

1. Pitch the song as near as possible to the key in which it is written; it is better to get it too high than too low.

2. Sing always with clear, soft tone; avoid yelling. Sing with spirit, but not volume.

3. Sing with strong accent—well-marked rhythm.

4. Make all round vowels such as "o" "o o," "ah" very round, and all spreading vowels as "e," "a" with a smiling expression.

5. Pronounce the words very clearly.

6. Above all things, direct their attention to the *meaning—the spirit of the song*—and all these other things will be added to it.

Songs for First and Second Grades

The following list of songs may be found in the Primer of the Lyric Music Series. Scott, Foresman & Co., Chicago, Ill.

1. Washing and Ironing. Page 25.

This is a play-song and depends upon the *spirit of play* which the teacher and class must put into it. By singing it with strong accent upon the first beat of every other measure, accenting "*this*" and "*wash*," we will get the rhythm which is necessary; after the song is well learned (in about ten or fifteen minutes) let the children play, imitating the various movements in washing clothes, such as wringing, ironing, handing up the clothes, and adding stanzas which may occur to the teacher. This is a very popular song in the first grade, and is continued as a play-song in the second.

2. See-Saw, Margery Daw. Page 34.

Again we have a song of the motor type requiring movement to bring out the meaning. It is used with great effect when two lines of children, facing each other, play see-saw. Holding the hands of the children opposite to them, let the children on the right-hand side of the teacher stoop down while singing "*See*" and rise on "*Saw*"; the children on the left remain standing until they sing "*Margery Daw*," when they stoop down and the others remain quiet. *Do not* let the second line stoop until they sing "*Margery Daw*."

3. A True Story. Page 26.

This is a merry little nonsense jingle and dear to the hearts of little folks; they delight in dramatizing it in very simple ways. Sing with marked accent and pronounce the words well, as much pleasure is derived from the story.

4. Pussy Cat. Page 34.

An old favorite, and it is sung best when divided into two sections—a part of the class singing the question and the other part giving the answer. It should be dramatized, for all Mother Goose songs require dramatization.

5. A Visitor. Page 32.

A nonsense jingle, like page 27, and requires strong *accent* and *clear pronunciation of words*; with these facts kept in mind the song will do the rest if given correctly in tune and time.

6. The Japanese Parasol. Page 25.

Sing this song lightly and gaily until you reach "*rain one day,*" then give a short pause, for dramatic effect, before singing "*That was the end.*"

7. Weather-Vane. Page 31.

This song correlates well with geography and should be sung with strongly marked waltz rhythm—accenting the first note in every measure, to get the swing, and pronouncing *north-snow, south-flowers, east-rain*, etc., to bring out the thought; a boy or girl may stand upon a chair and represent the weather-vane.

8. I'm a Soldier. Page 30.

Soldiers. Page 26.

These soldier songs are made interesting by singing with spirit and rhythm. Bring out the words which make mental pictures for the children: *heavy, tread, helmet, knapsack, brave, straight, bugle, drum*. Ask questions like these: Why is soldier music quick? What are the *bugle* and *drum*? Which one sounds the low note? Why do the soldiers have music? The drum sounds the low note, and soldiers have the music of the band to keep them marching together, and to keep them happy.

9. Hymn of Thanks. Page 28.

Sun and Stars. Page 29.

This song is one of the emotional type and depends upon the expression given to such words as *loving care, guards Thy children, we thank Thee, Father dear*. Lead the children's minds to serious and grateful thoughts by singing this morning hymn with love and gratitude; sing this song softly.

Sun and Stars belongs to the expressive but sprightly type; sing clearly and with good accent. Talk to the children of the beauty of the morning and the glory of the sun; also direct their attention to the beauty of the sky *at night* and sing the second stanza more slowly and softly.

10. Carpenters. Page 25.

This little trade song must have the thought brought out by rhythmic motions, invented by the children to accompany the song.

11. Swing Song. Page 30.

Accompany this song with *swinging motions*; let two join hands and form the swing while the third pushes the swing and runs under at the words *summer breeze* and *trees*. This song depends upon its rhythm for expressiveness.

12. Jumping Jack. Page 33.

A song of life and motion offering many possibilities to the teacher for directing the surplus energy of the children. The pictures in the

book give a cue to the development of the song and the words of the song are full of suggestions; sing brightly, pronounce well, and dramatize at words *then he jumps and dances*.

13. Railroad Train. Page 28.

To be successful this song must go very fast and have the consonants sounded sharply, as in *clack, chuck, rockety, song, fiery*. While learning the song let the class go slowly for accuracy; when learned sing it *very fast*.

14. A Song from the Shore. Page 29.

Strong rhythm with this sailor's song, and the call of *Sail! Ho!* will bring out the thought of the sea. Let one voice sing the lines "*Who calls to me,*" etc., and another voice answer, "*Only a little boy.*" The class should sing the remainder of the song. All sailor songs are favorites with children and give the teacher opportunity for talks and questions on boats, and the life of a sailor. What is a *seahorse*? "*Who calls to me?*"

15. Wishes. Page 32.

This song calls upon the imagination of the child, gives pictures to his mind, and allows him to invent lively motions to act out his thought. Let him *paddle* like a *duck* with his hands and spread his arms out in imitation of *wings* as he sings the words "*I'd like to be an eagle,*" keeping them outstretched until the close of the song.

16. Honey Bee. Page 31.

Imitation of the hum of the bee, singing the "zum" as if it were "*zoom,*" and a rapid movement will make this song expressive and delightful; keep a strong accent all through the song on *heard, honey, flowers, love, all, me*; this causes a humming, droning sound which gives the thought of the song.

17. Christmas Hymn. Page 28.

This beautiful Christmas hymn should be in every song-book. The spiritual side of Christmas is wonderfully brought out here, and all the stanza should be learned and given with serious attention to their meaning. Dwell upon *every word* until the children understand perfectly the message of Christmas which we need to realize this Christmas as never before. A good rhythm should be maintained throughout, and a clear, sweet tone should carry the message to all who listen. Talk to children of the many legends of *bells* and their beauty and significance in the history of the world. Let the teacher look up all the stories of bells and what they have meant to us, and give it to the children at this time.

"Ring out sweet bells of Christmas,
Your song is never still."

18. **Lady Moon.** Page 45.

Poetic and melodious. To bring out the meaning of this song requires soft tone, clear pronunciation, and pleasant talks of the moon and its journeys. Divide the song into *two sections*, giving the question to one section to sing, and the answer to the second section.

The songs listed below may be found in the Primer, Modern Music Series. Silver, Burdett & Co.

Bass Drum	page 24	Owl	page 21
Jacky Frost	19	Apple Tree	23
Dairy Maids	18	Left! Right!	24
A Prayer	44	Squirrel's Tea	24
Dancing Song		page 16	

These songs are each to be sung with special attention to bringing out the *spirit of the song* by means of *rhythm, clear tone, expressive words* and *distinct pronunciation*. This first list of songs with suggestions as to teaching will make clear to the teacher what she can do by giving some *thought* to the *expressional* side. Such suggestions should never be given to the children in a mechanical way, but they must be led to express these ideas in a perfectly natural manner which the teacher herself first suggests to them.

The foregoing list of songs when given with *expression* and *good tone* will make the school a happier place for both teacher and pupil.

Singing Games

Singing games are invaluable in the education of a child; they train the senses, make children more alert, more responsive, more social, and develop greater powers of self-control. Unity and team work are brought out, and coöperation is learned by means of rhythmic plays. A list of interesting and easy games is suggested here. These games, when taught with *zest*, will be a happy means of directing the play activities of the school children and prove a source of power to the teacher in controlling the class. Teachers are advised to buy "Games," a valuable book by Jessie H. Bancroft, and to consult it frequently for games of all kinds for every occasion.

Singing Games:

The Muffin Man,
The Farmer in the Dell,
Looby-Loo,
Itiskit, Itasket,
Round and Round the Village,
London Bridge,
The King of France,
Did You Ever See a Lassie?

Shoo-La-Loo (Choose your partner) is a Southern game well known to the majority of teachers, and should always be taught. It is taught by the writer of this bulletin, and was made known to her through the courtesy of Mr. Logan Howell, author of the Howell Primer.

Songs for the Intermediate Grades

List taken from the First Reader, Lyric Series. Scott, Foresman & Co., Chicago, Ill.

1. Let Us be a Band. Page 54.

A lively, rhythmic song with an easy melody; it may be made a stirring song if given with strong accent (especially on "Boom," which must be sung as *boom* and not "bum") and with sharp consonants. If possible, make it into a game by using rhythmic steps; if unable to do this, let the children *march* while they sing, *after* the song is learned.

2. Echo. Page 57.

A charming song with an easy tune; it is greatly enjoyed by children and not difficult to teach. Divide the song into three sections, always urging upon the children the necessity of using a beautiful *tone* for the sake of the *thought*. One section of the class may sing the first line, and the second section be an echo; the third should sing the second echo (hear you) very softly. This song is sung with good effect if given by three grades, or an entire school may use it. Many interesting talks with the children on echoes *should* be given, for the subject is very attractive to them.

3. In the Country. Page 53.

Swing songs are always strongly rhythmic, and this song should be given according to the plan of the swing song in the Primer. Suggestions were given for using swing songs in play when the list of Primer songs was given in the first part of this bulletin.

4. Milking Time. Page 60.

The story is told in this song by a *clear, high tone* and distinct pronunciation. Sing in moderately slow time and give all important words their proper accent.

5. Mill-wheel. Page 58.

Emphasize *splashing, dashing, dripping*, and all other descriptive words, by sounding the consonants very plainly. The rhythm is so well marked in this song that no one could fail to make it clear.

6. Harvest Home. Page 56.

The chorus of this song may be used without the first four lines, but is more expressive if the entire song is given. An individual may sing the

first four lines and the class sing the chorus beginning with "Come, boys, come"; this gives a good opportunity to encourage pupils to sing *alone*. The song may also be made into a ring game if the teacher wishes. It is a jolly old English song and brings out the idea of harvest festivals; as Thanksgiving draws near this song is useful, for it brings out talks on harvest and its significance. In connection, use stories of harvest customs of different races. An enthusiastic teacher can do a wonderfully inspiring work with this song.

7. Mill Wheel. Page 58.

Another delightfully rhythmic song, with opportunities for rhythmic work with hands at the words clip-clap. These words must be given in *strict* time with the clapping of hands. Let the children dramatize by selecting different children for the miller and his children, each one to act the part the song calls for.

8. The Shadows. Page 61.

One of the most graceful, beautiful songs which we have; it depends upon a swinging rhythm, soft tone, and a clear and definite thought in the mind of the child of what is meant by "shadow-children"; read the poem of Stevenson to them and give both poem and song an expressive interpretation.

9. Mr. Clock. Page 59.

A delightful and amusing song which goes *steadily* on without pause, like a clock. To sing it in this way brings out the meaning.

10. Little Sing Woo. Page 62.

This original and interesting song will be a joy to the children if given to them with attractive stories of China, and it correlates well with geography. Be sure to sing with strong rhythm, as this is characteristic of the music of this country.

11. Christmas Angels. Page 55.

The expressiveness of this song depends upon its sentiment as given in such words as *soft* and *white*, *music*, *angels*, etc. Bring out the expression by making the vowels sound as pure as possible in *snow*, *blow*, *flow*, *peace*, *music*; make the "i" in sing have the sound of "e." Think always of the spiritual side of Christmas while singing this beautiful song and the children will learn to love it.

Individual Singing

Teachers are urged to encourage any child who is willing to sing alone, thereby developing latent powers. In the primary grades children will rejoice at the opportunity to sing, unaided by the teacher or the class. This type of work (solo work) is not given for the sake of performance but for the sake of the child whose desire for self-expression finds artistic expansion in it. All school children, regardless of age or grade, should be provided with the means of self-expression, such as songs, dramatics, athletics, folk-dances and singing games.

MAY R. B. MUFFLY.

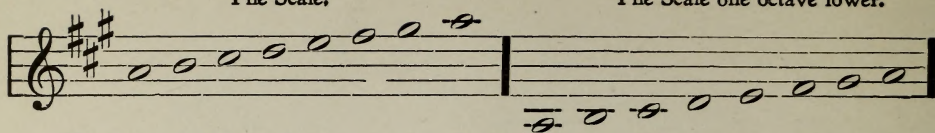
Table of Contents for Song Section

- I. PRIMARY GRADES
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- VII. MISCELLANEOUS SONGS

Key of A.

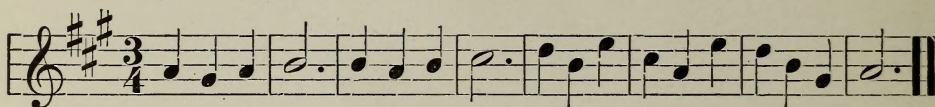
The Scale,

The Scale one octave lower.



The key of A has three sharps. *Do* is in the second space.

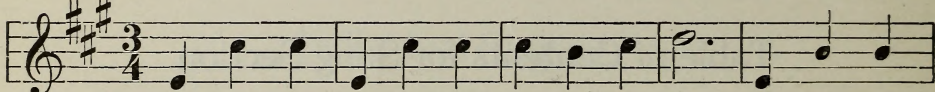
A Study.



Dancing Song.

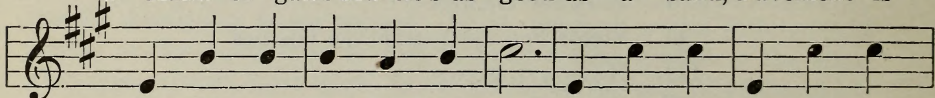
Amelia M. Sontag.

Rhenish Folksong.

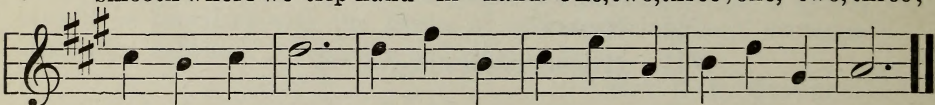


1. Whirl-ing and whirl-ing in cir-cles so light, Dan-cing and

2. Hand or-gan's mu-sic's as good as a band, Pavement is



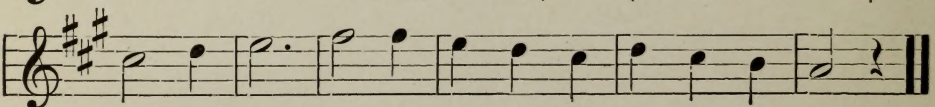
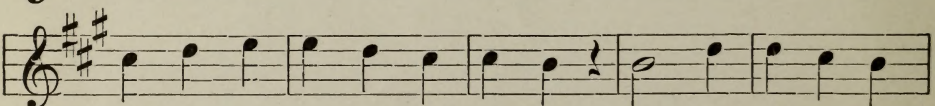
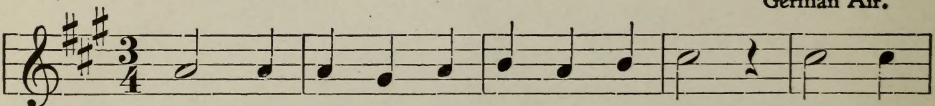
skip-ping from morn-ing till night. One,two,three; one, two, three;
smooth where we trip hand in hand. One,two,three; one, two, three;



glide to and fro, One,two,three; one,two,three; sing as we go.
see how we fly, One,two,three; one,two,three; Pol-ly and I.

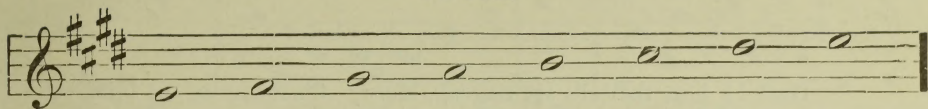
A Study.

German Air.



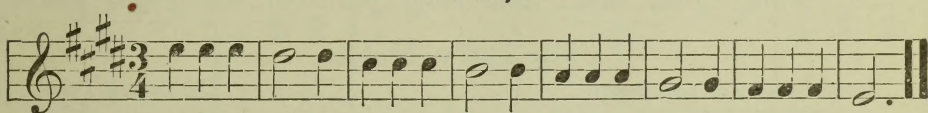
Key of E.

The Scale.



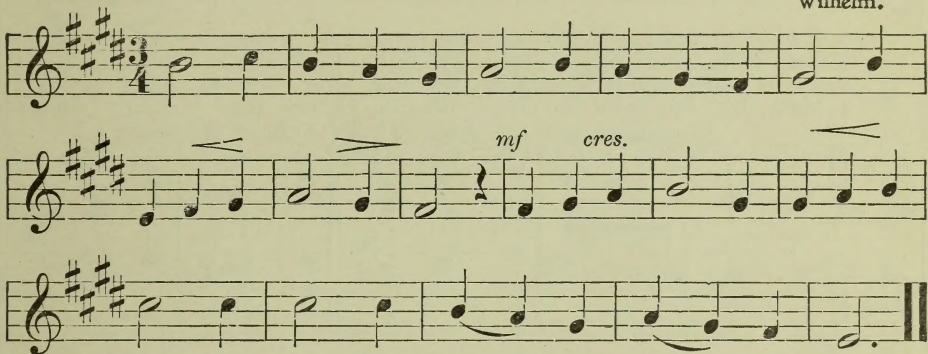
The key of E has four sharps. *Do* is on the first line and in the fourth space.

A Study.



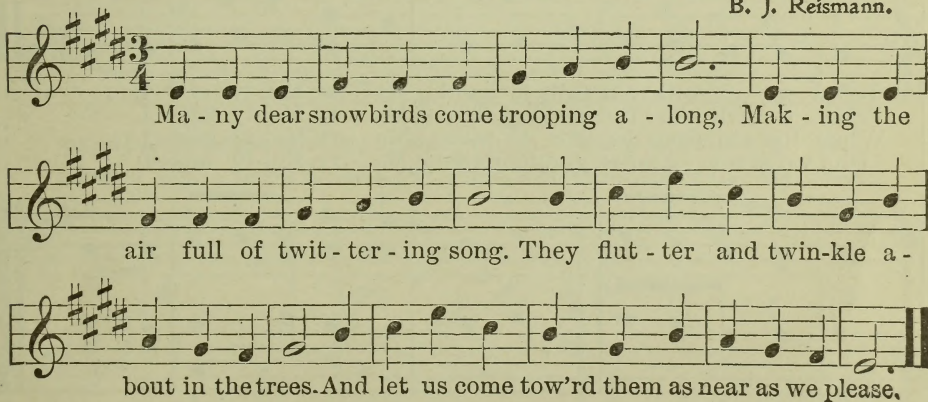
A Melody.

Wilhelm.



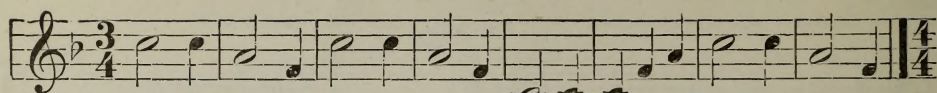
The Snowbirds.

B. J. Reismann.

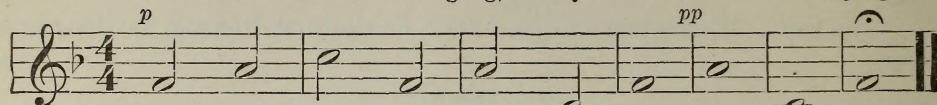


From the Common School Book of Vocal Music, Modern Music Series,
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Christmas Bells.



Hark ! I hear the bells are ring-ing, Mer-ry Christ-mas to us bring-ing.



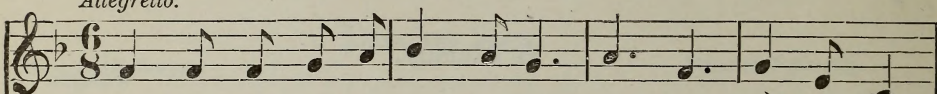
Bim, bom, bim, bom, bim, bom, bell. Bim, bom, bell.

The Dairy Maids.

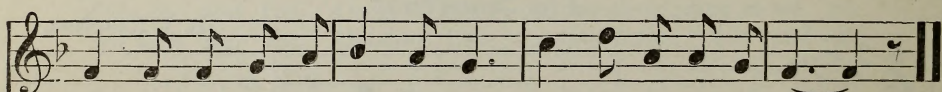
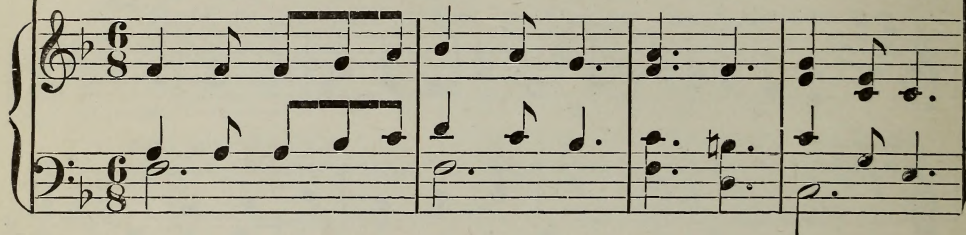
James Slocum, by permission.

Old English Tune.

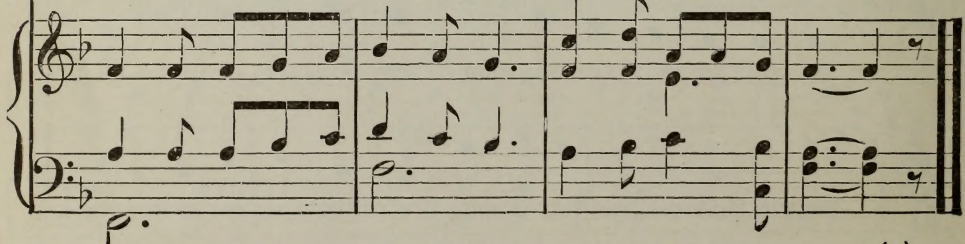
Allegretto.



1. Ev - 'ning light on the pas - ture land, Twink - ling, twink - ling ;
2. Cow - bells ring - ing a sleep - y chime, Tink - ling, tink - ling ;
3. Sweet and warm is the milk we take, Ev - ery morn - ing ;
4. Mak - ing but - ter's the best of fun, Churn - ing, churn - ing ;



Down we go with our pails in hand, Ma - ry, Mol - ly and I . . .
 While we call o'er the meadow thyme, Ma - ry, Mol - ly and I . . .
 When the chil - dren be - gin to wake, Ma - ry, Mol - ly and I . . .
 Oh ! we're sor - ry when summer's done, Ma - ry, Mol - ly and I . . .



(9)

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Jacky Frost.

Laura E. Richards.
By permission of Little, Brown & Co.
Allegretto.

Eleanor Smith.

1. Jacky Frost, Jacky Frost Came in the night, Left the meadows that he cross'd
2. Jacky Frost, Jacky Frost Crept round the house Sly as a sil-ver fox,

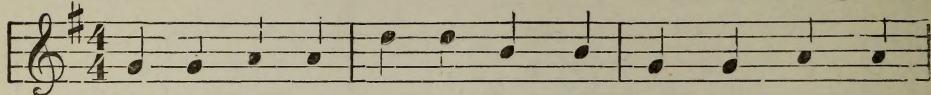
All gleaming white; Painted with his sil-ver brush Ev-'ry win-dow
Still as a mouse. Out our lit-tle Jen-ny came, Blushing like a

pane; Kiss'd the leaves and made them blush, Blush and blush a - gain.
rose, Up jump'd Jack - y Frost, And pinch'd her lit - tle nose.

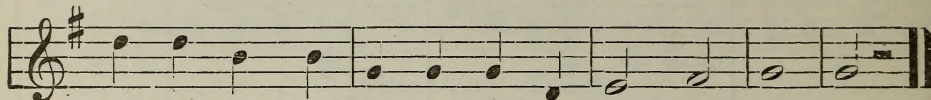
The Wind.

Traditional.

English.



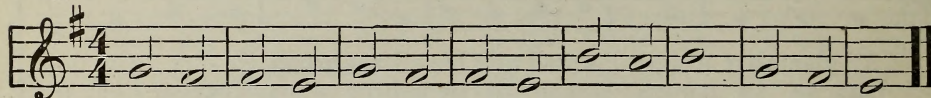
1. When the wind is in the East, It's nei - ther good for
2. When the wind is in the West, The corn and clo - ver
3. When the jol - ly North wind blows, It brings the cold and
4. When the gen - tle South wind blows, The flow'rs their pet - als



man nor beast, It's nei - ther good for man nor beast.
grow the best, The corn and clo - ver grow the best.
drift - ing snows, It brings the cold and drift - ing snows.
all un - close, The flow'rs their pet - als all un - close.

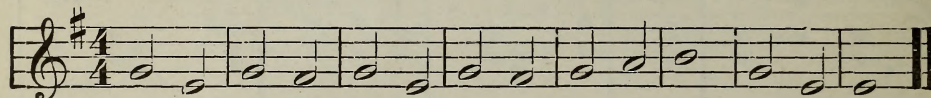
Wind.

I.



Oo, oo, etc.

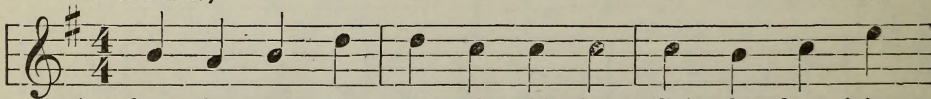
II.



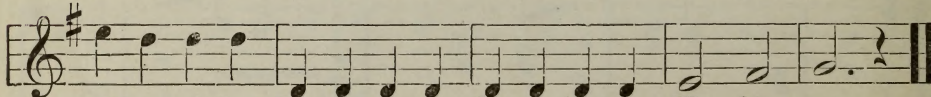
The Reason Why.

Frederick Manley.

German.



1. Once there was a lit - tle fel - low Gai - ly dressed in
2. Once a lit - tle crim - son clo - ver Used to hear this
3. "Tell me," said the lit - tle clo - ver, "Why you sing the
4. "That's my song of thanks for man - y Dai - ly gifts of



gold - en yel - low ; Zum,zum,zum,zum,Zum,zum,zum,zum, Was his song.
jol - ly ro - ver : Zum,zum,zum,zum,Zum,zum,zum,zum, All day long.
same song o - ver : Zum,zum,zum,zum,Zum,zum,zum,zum,Thro' the hours."
sweet - est hon - ey, — Zum,zum,zum,zum.Zum,zum,zum,zum,From the flow'rs."

The Owl.

Rebecca B. Foresman.



Ethelbert Nevin.

Moderato.

1. O round-faced owl, you look so wise, With
2. I won - der where you got your name For

mf marcato.

that large head and those big eyes; But still, I'm sure, you
wis - dom, tell me whence it came; He looked at me as

nev - er do A thing but say "To-whit, to-who." 
if he knew, But simply said "To-whit, to-who." 

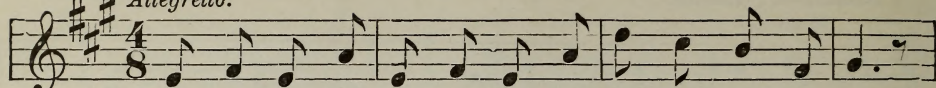
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Spring is Coming.

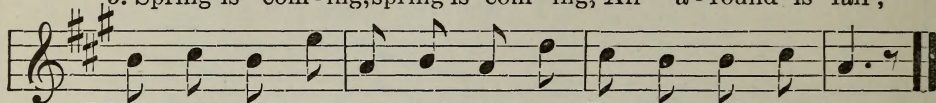
Oxfordshire Children's Song.

J. A. Martin.

Allegretto.



1. Spring is com-ing, spring is com-ing, Bird-ies build your nest;
2. Spring is com-ing, spring is com-ing, Flow'rs are com-ing, too;
3. Spring is com-ing, spring is com-ing, All a-round is fair;

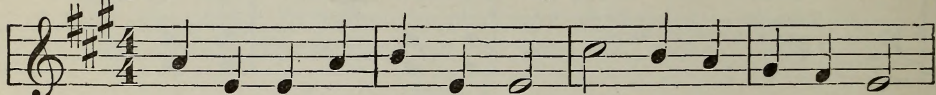


Weave to- geth- er straw and feath- er, Do- ing each your best.
Pan- sies, lil- ies, daf- fo- dil- lies Now are com-ing through.
Shim-mer, quiv- er on the riv- er, Joy is ev- 'ry-where.

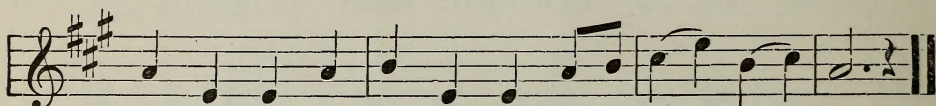
Old English.

London Bridge.

Old Tune.



1. Lon-don Bridge is bro- ken down, Dance o- ver, La-dye Lea;
2. Shall we build it up a- gain? Dance o- ver, La-dye Lea;
3. Gold will all be stole a- way, Dance o- ver, La-dye Lea;
4. Steel will bend and steel will bow, Dance o- ver, La-dye Lea;



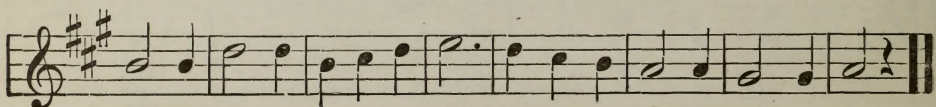
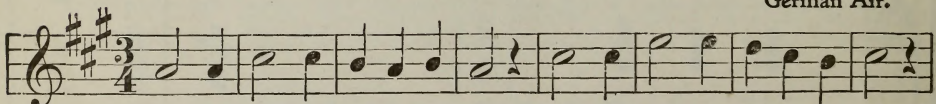
Lon- don Bridge is bro- ken down, With a gay La- dye.
Shall we build it up a- gain, With a gay La- dye.
Gold will all be stole a- way, With a gay La- dye.
Steel will bend and steel will bow, With a gay La- dye.

- 5 Wood and clay will wash away,
Dance over, Ladye Lea;
Wood and clay will wash away,
With a gay Ladye.

- 6 Build it up with stone so strong,
Dance over Ladye Lea;
Then 'twill last for ages long,
With a gay Ladye.

Lullaby.

German Air.



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18 Translated from the French. The Apple Tree.

French Folksong.

Allegretto.

1. Come, shake the ap - ple tree, Tra la la, tra la la;
 2. Ap - ples e - nough for all, Tra la la, tra la la;
 3. Gath - er a good - ly store, Tra la la, tra la la;
 4. Pleased will dear moth - er be, Tra la la, tra la la;

Shake it right mer - ri - ly, Ap - ples are ripe you see,
 Grow - ing in branch - es tall, Pat - t'ring and pelt - ing fall,
 Bask - ets full, three or four, Still there'll be ma - ny more,
 All our ripe fruit to see, Ap - ples we'll have for tea,

Tra la la la, Ap - ples are ripe you see.
 Tra la la la, Pat - t'ring and pelt - ing fall.
 Tra la la la, Still there'll be ma - ny more.
 Tra la la la, Ap - ples we'll have for tea.

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The Big Drum.

15

Malcolm Douglas.
From "St. Nicholas," by permission
of The Century Company.

Mark Seely.

A lit-tle man bought him a big bass drum, Boom, boom,
boom! "Who knows," said he, "when a war will come?" Boom, boom,
boom! "I'm not at all frightened, you un-der-stand; But
if I am called on to fight for my land, I want to be
read-y to play in the band." Boom, boom, boom.

Left! Right!

From Action Songs.

Left! right! left! right! here we go, Ten small sol-diers in a row.
Left! right! left! right! marching free; Sol-dier's life's the life for me.

The Squirrels' Tea.

French Air.

'Neath a tall and spreading tree Birds and squirrels drink their
tea; Each one takes a dain-ty sup, From a ti-ny a-corn cup.

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Washing and Ironing

Not fast

Old Jingle

This is the way we wash our clothes,
This is the way we iron our clothes,
Wash our clothes, wash our clothes,
Iron our clothes, iron our clothes,
This is the way we wash our clothes,
This is the way we iron our clothes,
So early in the morn-ing.

Carpenters

Fast

Ev - 'ry-thing's nois-y when car-pen-ters come;
They are more fun than a trump-et or drum;
Clang-i - ty, bang! Bang-i - ty, clang!
Bump-i - ty, thump! Thump-i - ty, bump!
Saw-ing and plan-ing and pound - ing.
Hear how the hammers go bound - ing.

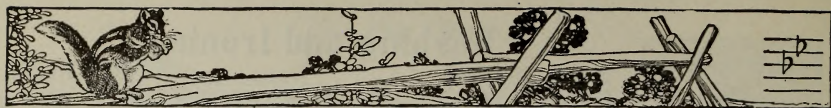
The Japanese Parasol

Nettie Ryle

Allegro

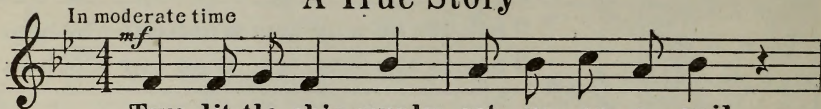
I had a pret-ty par-a - sol, Longlong a - go;
'Twas on-ly made of pa-per, tho'- Just for "pre-tend":
A fun-ny Jap-an-ese-y one, Tied with a bow.
I took it in the rain one day-That was the end.

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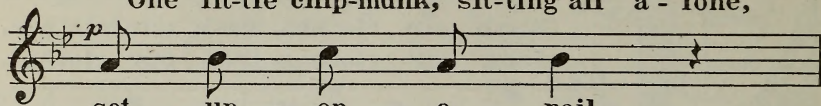


A True Story

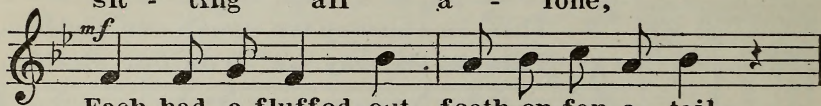
In moderate time



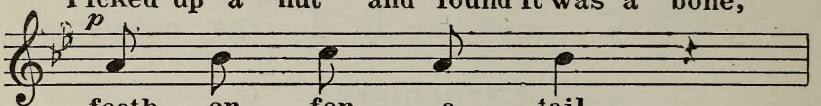
Two lit-tle chip-munks sat up-on a rail,
One lit-tle chip-munk, sit-ting all a-lone,



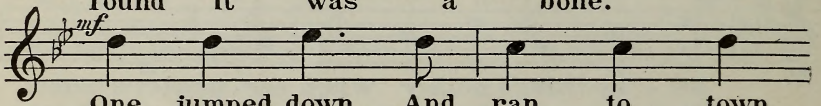
sat up - on a rail,
sit - ting all a - lone,



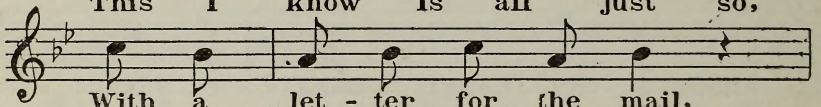
Each had a fluffed-out feath-er for a tail,
Picked up a nut and found it was a bone,



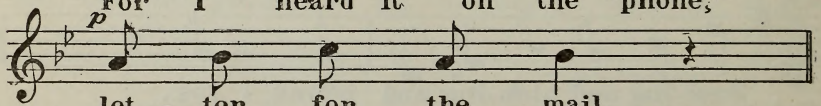
feath - er for a tail.
found it was a bone.



One jumped down And ran to town
This I know Is all just so,



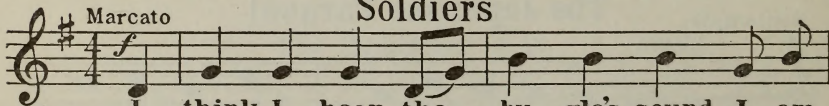
With a let - ter for the mail,
For I heard it on the "phone;"



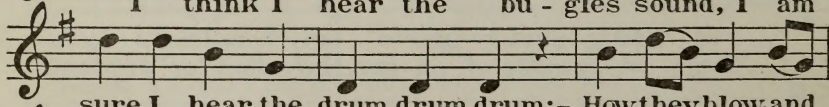
let - ter for the mail.
heard it on the "phone."

Soldiers

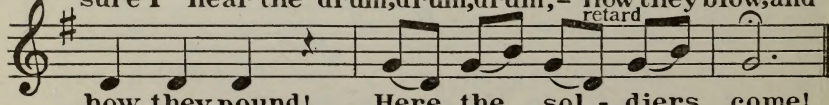
Marcato



I think I hear the bu - gle's sound, I am



sure I hear the drum, drum, drum; - How they blow, and



how they pound! Here the sol - diers come!

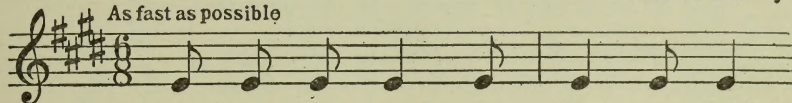
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The Railroad Train

From "Jolly Jingles"

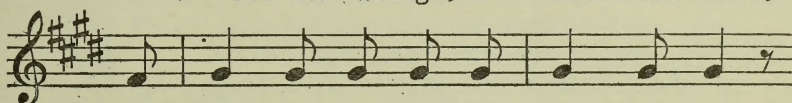
Charles Harvey

As fast as possible



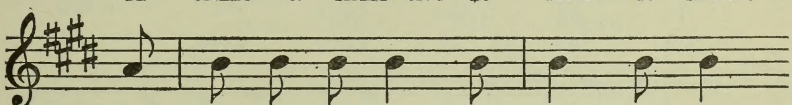
Click-et - y clack, a - lunk, a - lunk!

O - ver the bridge, a - cross the lake,



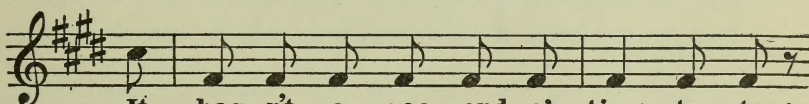
A train is com-ing, a - chunk, a - chunk;

A mile a min-ute it has to make-



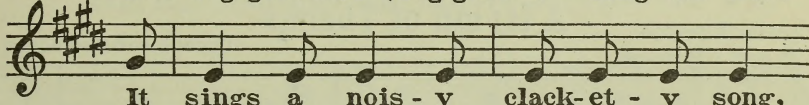
A click-et - y clack a mile a - way;

A ter - ri - ble snake, with flam - ing eyes,



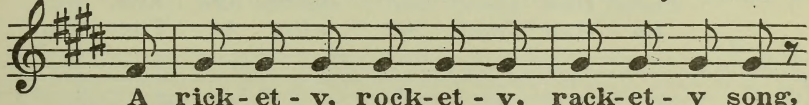
It has - n't a sec - ond o' time to stay;

That wig-gles and wrig-gles a - long the ties.



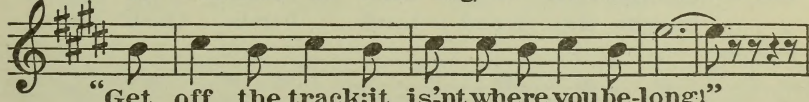
It sings a nois - y clack-et - y song,

The cin - ders fall in fi - er - y rain -



A rick-et - y, rock-et - y, rack-et - y song,

A tun-nel is wait-ing to swal-low the train-



"Get off the track; it is 'nt where you be-long!"

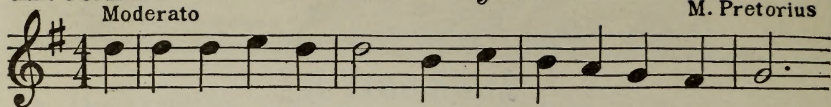
Good-bye, good-bye! to-mor-row he'll come again!

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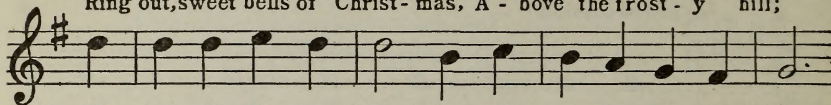
Kate Forman
Moderato

Christmas Hymn

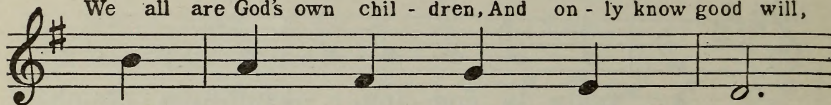
M. Pretorius



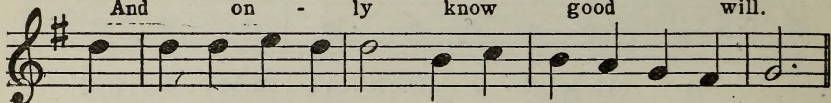
Ring out, sweet bells of Christ-mas, A - cross the mead-ows white;
Ring out, sweet bells of Christ-mas, A - long the fields of snow,
Ring out, sweet bells of Christ-mas, A - bove the frost - y hill;



In God is all the glo - ry, We see it day and night,
And tell us peace is com - ing To all the earth be - low,
We all are God's own chil - dren, And on - ly know good will,



We see it day and night.
To all the earth be - low.
And on - ly know good will.

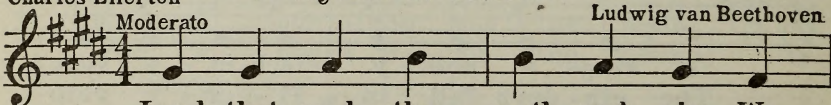


Ring out, sweet bells of Christ-mas, And tell us God is light.
Ring out, sweet bells of Christ-mas, Your peace can nev - er go.
Ring out, sweet bells of Christ-mas, Your song is nev - er still.

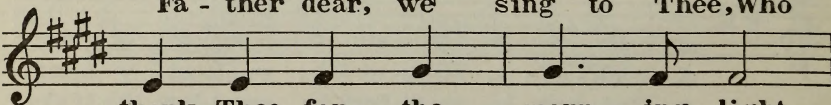
Charles Ellerton
Moderato

A Hymn of Thanks

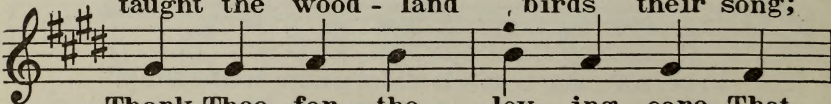
Ludwig van Beethoven



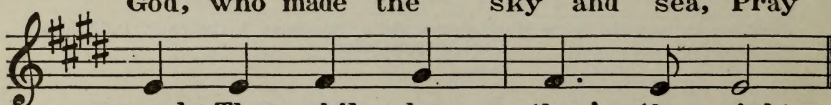
Lord, that made the earth and air, We
Fa - ther dear, we sing to Thee, Who



thank Thee for the morn - ing light,
taught the wood - land birds their song;



Thank Thee for the lov - ing care That
God, who made the sky and sea, Pray



guards Thy chil - dren thro' the night.
keep Thy chil - dren all from wrong.

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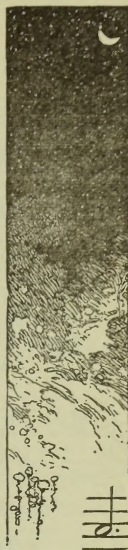
Sun and Stars



With spirit

Sun wakes up at morn-ing,
Stars wake up at eve - ning,
And goes to bed at eve - ning.
And go to bed at morn-ing.

Sun wakes up at morn-ing,
Stars wake up at eve - ning,
And brings us light.
And play all night.



James Whitcomb Riley

A Song From the Shore

Frederick Winthrop

Poco marcato

Sail! Ho! Hail! Ho! The sail-or he sails the sea;
I wish he would cap-ture a lit-tle sea-horse,
And send him home to me. Hail! Ho! Sail! Ho!
A - hoy! A-hoy! A - hoy! Who calls to me,
So far at sea? On-ly a lit - tle boy.

mf (Echo effect 2d time)

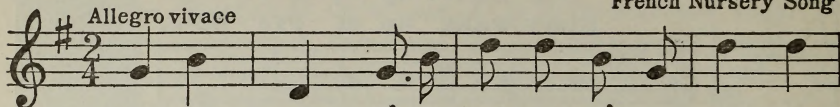
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From the French

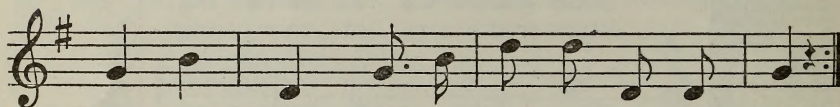
I'm a Soldier

French Nursery Song

Allegro vivace



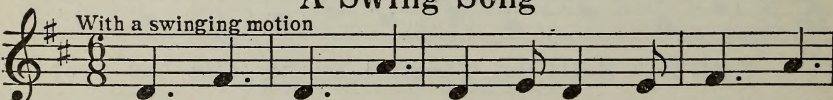
1. { See me march, - I'm a sol-dier, I'm a sol-dier!
I'm so straight, - I'm a sol-dier, I'm a sol-dier!
2. { I'm so brave - I'm a sol-dier, I'm a sol-dier!
I'm so brave - I'm a sol-dier, I'm a sol-dier!



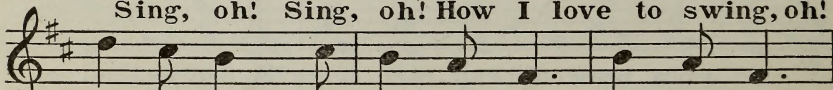
See me march with a heav-y heav-y tread.
I'm so straight, with a hel-met on my head.
I'm so strong, with a knap-sack on my back.
I'm so strong, with my ra-tions in my pack.

A Swing Song

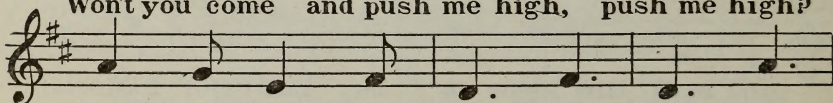
With a swinging motion



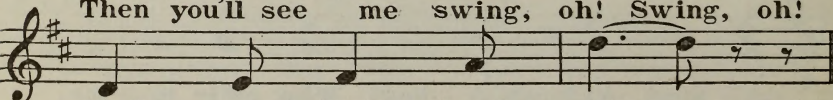
Swing, oh! Swing, oh! Hear the chil-dren sing, oh!
Sing, oh! Sing, oh! How I love to swing, oh!



Fly-ing through the sum-mer breeze, sum-mer breeze,
Won't you come and push me high, push me high?



Back and forth they swing, oh! Swing, oh!
Then you'll see me swing, oh! Swing, oh!



High as barns and trees. —
Fast as birds can fly. —

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Marion Gray

The Weather-vane

Ambrose Durand

Allegro

Up in the air, a - bove the stee - ple,
 When he points south, we look for flow - ers,
 The weath - er - vane points his ar - row gold,
 And when he points north, we look for snow,
 And that is the way he tells the peo - ple
 And when he points east, we look for show - ers,
 Just wheth - er the wind blows hot or cold.
 But weath - er'll be fine when west winds blow.

Kate Forman

The Honey-Bee

German Tune

Fast

I heard a lit - tle hon - ey - bee,
 I'm sure this lit - tle bee will meet
 "The flow'rs are ver - y sweet," said she,
 In ev - 'ry flow'r a hon - ey treat;
 "I love them all, zum zum zum zum,
 "Oh please" and "thank you," zum zum zum,
 And all love me."
 Will make life sweet.



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From "Toy Tunes"

Wishes

H. W. L.

Lively

I'd like to be a duck; I'd float and float and float,
And then I'd be so hap-py, For I'd know I was a boat.
I'd like to be an ea-gle, And fly a-round, up high,
For then I'd be an aer-o-plane A-sail-ing in the sky.

The musical notation for 'Wishes' is written on four staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo/mood is marked 'Lively'. The melody consists of eighth and quarter notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Nonsense Jingle

A Visitor

Alsatian Air

Allegro

Some one's knock-ing, o - pen the door;
When she goes, say "How do you do?"
Ask her if you've met her be - fore.
If you can't say an - y - thing new;
If she asks you, "What is your name?"
If she says she's com-ing a - gain,
Tell her it's just the same.
Tell her to wait till ten.

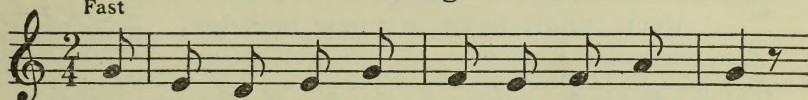
The musical notation for 'A Visitor' is written on five staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro'. The melody is composed of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

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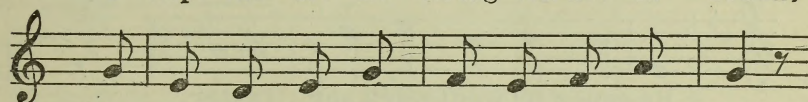


The Jumping Jack

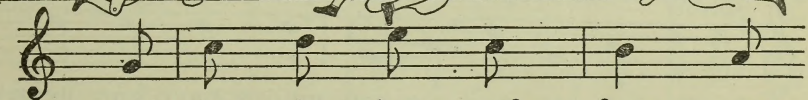
Fast



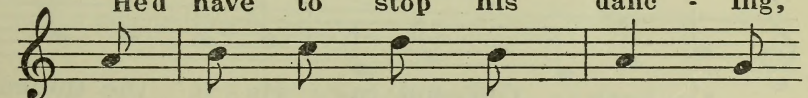
A Jump-ing Jack's a ve - ry fun - ny thing -
I hope the lit - tle string will nev - er break,



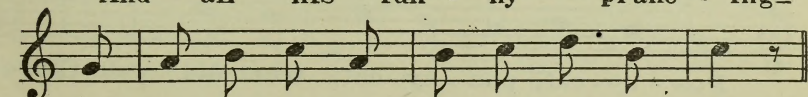
You on - ly have to pull a lit - tle string,
Just think of what a diff'rence that would make!



And then he hops and danc - es,
He'd have to stop his danc - ing,



And kicks a - bout and pranc - es -
And all his fun - ny pranc - ing -



A Jump-ing Jack's a ve - ry fun - ny thing.
I hope the lit - tle string will nev - er break.

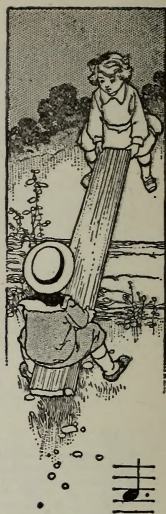
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See-saw, Margery Daw

Mother Goose
Not fast

J. W. Elliott

See - saw, Mar - ger - y Daw,
Jack shall have a new mas - ter,
He shall have but a pen - ny a day,
Be - cause he won't work any faster.



Pussy Cat

Mother Goose
Lively

J. W. Elliott

Pus - sy-cat, pus - sy-cat, where have you been?
I've been to Lon - don to vis - it the Queen.
Pus - sy-cat, pus - sy-cat, what did you there?
I fright - ened a lit - tle mouse un - der her chair.

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Marching Song.

Left! left! list - en to the mu - sic,

March! march! for - ward sol - diers all, Beat! beat!

hear our gal - lant drummer, Blow! blow! hear the bu - gle call.

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Rub-a-dub-dub.

A - rub - a - dub - dub, A - rub - a - dub - dub, We're sol - diers brave and

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Rub-a-dub-dub. Concluded.

true... The band shall play and the flag shall wave, 'Tis the

This system contains the first three measures of the song. The vocal line is in G major, 2/4 time. The piano accompaniment features a simple harmonic pattern in the right hand and a steady bass line in the left hand.

red, the white, the blue,.. A - rub - a - dub - dub, A-

This system contains measures 4 through 6. The vocal line continues the melody, and the piano accompaniment maintains the harmonic support.

rub - a - dub - dub, We're march - ing as we sing... The

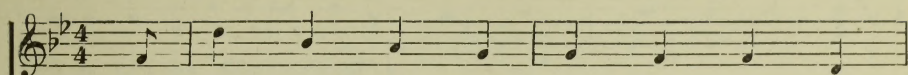
This system contains measures 7 through 9. The vocal line includes a melodic flourish at the end of the phrase.

bu - gles blow and the ban - ners wave, And our voic - es ring.

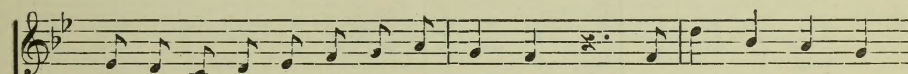
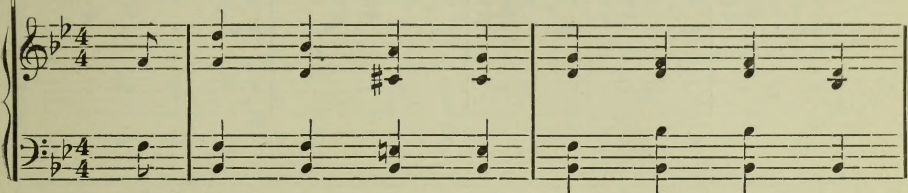
This system contains the final three measures of the song, ending with a double bar line. The piano accompaniment concludes with a final chord.

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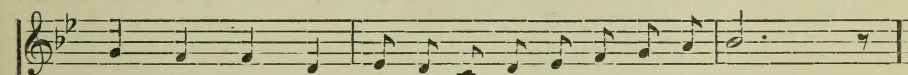
We March Like Soldiers.



1. We march like sol - diers straight and tall, Sing
2. We fly like bird - ies round the room, Sing



tra la la la la la la la la. And as we march let
tra la la la la la la la la. And as we fly let



one and all, Sing tra la la la la la la la la.
one and all, Sing tra la la la la la la la la.



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The Little Shoemaker.

1. There's a lit-tle wee man in a
2. He puts his nee-dle

accompaniment staccato.

This block contains the first system of the musical score. It features a vocal line in G major (one flat) and 4/4 time, with two verses of lyrics. Below the vocal line is a piano accompaniment consisting of two staves. The right hand plays chords and single notes, while the left hand plays a staccato bass line. The tempo/style is indicated as 'accompaniment staccato.'

lit-tle wee house, Lives o-ver the way, you see, And he sits at the window and
in and out, His thread flies to and fro, With his ti-ny awl he

This block contains the second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics describe the shoemaker's house and his work. The piano accompaniment remains in a staccato style.

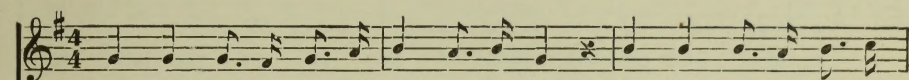
sews all day, Making shoes for you and me. A-rap a-tap, tap, A-rap a-tap, tap, Hear the
bores the holes, Hear the hammer's busy blow.

This block contains the third system of the musical score. The vocal line includes the rhythmic phrase 'A-rap a-tap, tap'. The piano accompaniment continues with staccato chords and bass notes.

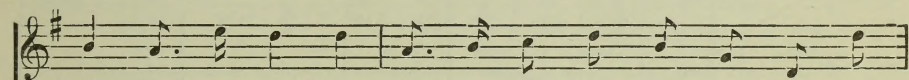
hammer's tit-tat tee. A-rap a-tap, tap, A-rap a-tap, tap, Making shoes for you and me.

This block contains the fourth and final system of the musical score. It concludes the piece with the same vocal melody and piano accompaniment. The lyrics end with 'Making shoes for you and me.'

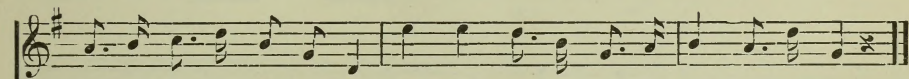
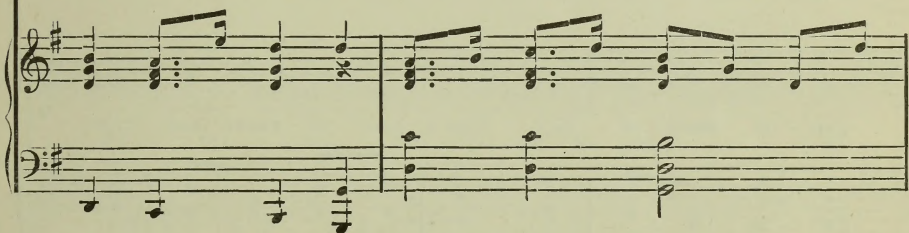
Tracks In the Snow.



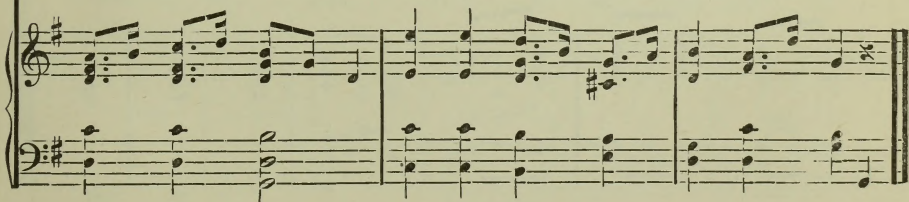
Do you see these ti - ny tracks in the snow? Don't you won - der what they



are, where they go? I think a Bun - ny Rab - bit white, Has



hopped across the snow last night, Oh! what fun - ny lit - tle tracks in the snow!



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A Recipe for a Valentine.

A piece of card-board white, A bit of pa - per lace, A

The first system of the song features a vocal melody in G major (one flat) and 2/4 time. The piano accompaniment consists of a simple harmonic pattern in the right hand and a steady bass line in the left hand. The lyrics are: "A piece of card-board white, A bit of pa - per lace, A".

wreath of flow - ers round a smil - ing lit - tle face: A

The second system continues the melody and accompaniment. The lyrics are: "wreath of flow - ers round a smil - ing lit - tle face: A".

gen - tle word of love, That's love so sweet and true,

The third system continues the melody and accompaniment. The lyrics are: "gen - tle word of love, That's love so sweet and true,".

Tell - ing best it can how dear - ly I love you.

The fourth system concludes the song. The lyrics are: "Tell - ing best it can how dear - ly I love you.".

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See-Saw.

A rhythmic exercise for waist muscles.

See - saw, see - saw, Up and down we go,.....

The first system of the musical score for 'See-Saw'. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/8 time, with a key signature of one flat (B-flat). The lyrics are 'See - saw, see - saw, Up and down we go,.....'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

See - saw, see - saw, Swing-ing high and low. See-

The second system of the musical score. The vocal line continues with the lyrics 'See - saw, see - saw, Swing-ing high and low. See-'. The piano accompaniment maintains the rhythmic pattern, with some changes in the left hand to support the new lyrics.

saw, see - saw, Gai - ly now we play,..... See-

The third system of the musical score. The vocal line continues with the lyrics 'saw, see - saw, Gai - ly now we play,..... See-'. The piano accompaniment continues with the same rhythmic pattern, with some changes in the left hand.

saw, see - saw, Hap - py all the day.

The fourth system of the musical score. The vocal line concludes with the lyrics 'saw, see - saw, Hap - py all the day.'. The piano accompaniment includes a *poco rit* (ritardando) marking over the final measures, indicating a gradual slowing down.

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Merry Christmas.

1. Mer-ry Christmas now is here, Hap-piest day of all the year,
 2. San-ta Claus once more has come, Has for brother brought a drum,
 3. E-ven ba-by dear is gay, Full of fun and full of play,

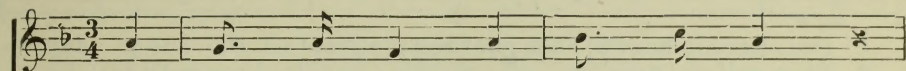
Ev-'ry face with smiles is bright, Ev-'ry heart with joy is light.
 And a doll for sis-ter Sue, What did San-ta bring to you?
 Mer-ry Christmas now is here, Happiest day of all the year.

Merry, merry Christmas, Merry, merry Christmas, Merry, merry Christmas glad and gay;

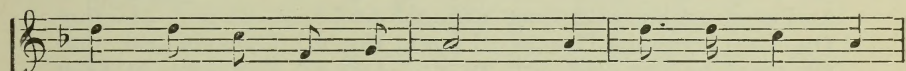
Merry, merry Christmas, Merry, merry Christmas, Merry, merry Christmas, happy day.

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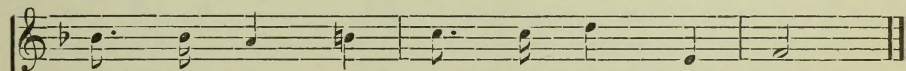
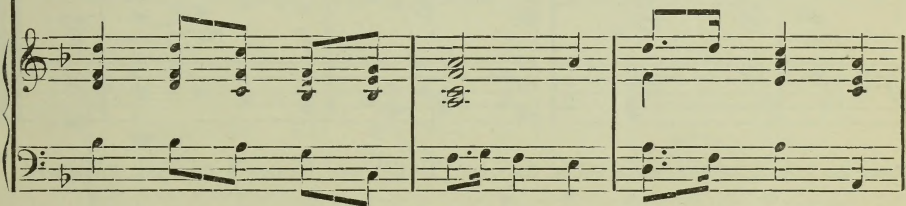
Farewell to the Birds.



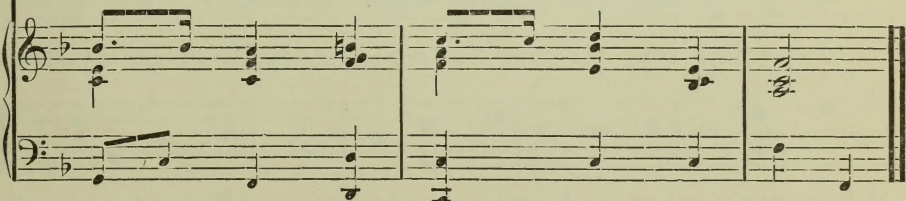
1. Oh, lit - tle birds! oh, pret - ty birds!
 2. Dear lit - tle child, we can - not stay,



Why do you fly a - way? The leaves have 'fall'n, the
 From win - ter's storms we flee, But when the sum - mer



flow'rs are gone, I wish that you would stay.
 calls us back, We will re - turn to thee.



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A Prayer.

Helen Goodrich.

Kreuz.

mf

1. Dear Lord in heav'n, Thou guardest me Thro' all the bus-y day,
 2. Thou wilt be near me all my life And lead me faith-ful-ly,
 3. Dear Lord, who all the long night thro' Dost watch us as we sleep,

cresc. *f* *rit.* *p*

And send-est bless-ed sleep at night And keep-est me al- way.
 Oh, help me thank Thee as I ought For all Thou giv-est me.
 Oh, teach us Thy dear will to do And all Thy laws to keep.

cresc. *f* *rit.* *p*

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LADY MOON.

Lord Houghton.

Folk-Song.

Allegro.

La-dy Moon, La-dy Moon, Where are you rov-ing?

"O-ver the sea, O-ver the sea!" La-dy Moon, La-dy Moon,

Whom are you lov-ing? "All that love me, All that love me."

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SINGING GAMES

(The) Muffin Man

Oh, have you seen the muf - fin man, the
Oh, yes, I've seen the muf - fin man, the

muf - fin man, the muf - fin man? Oh, have you seen the
muf - fin man, the muf - fin man, Oh, yes, I've seen the

muf - fin man that lives in Dru - ry Lane, O!
muf - fin man that lives in Dru - ry Lane, O!

The children form a circle with one or more in the center. They dance around and sing the first two lines. Then the circle stands while the one or two in the center choose a partner to join hands and sing the last two verses while they dance around in the circle.

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The Farmer in the Dell

The musical score is written for two staves, Treble and Bass, in C major and 4/4 time. The melody is simple and repetitive, with a final double bar line and repeat dots. The lyrics are written below the notes.

The far - mer in the dell, The far - mer in the dell,

Heigh - o the cher - ry - oh, The far - mer in the dell.

2. The farmer takes a wife,
The farmer takes a wife;
Heigh-o! the cherry-oh!
The farmer takes a wife.
3. The wife takes a child, etc.
4. The child takes a nurse, etc.
5. The nurse takes a dog, etc.
6. The dog takes a bone, etc.
7. The bone stands alone, etc.

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Looby Loo

Here we dance looby, loo - by, loo - by, Here we dance looby, loo - by, light ;

The first system of the song features a treble and bass staff in 4/4 time with a key signature of one flat. The melody in the treble staff consists of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

Here we dance loo - by, loo - by, loo - by, loo,

The second system continues the melody and accompaniment from the first system, ending with a double bar line and a final chord in the bass staff.

CHORUS

Ev - 'ry Sat - ur - day night. Put your right hand in,

The third system begins the chorus. It includes a triplet of eighth notes in the treble staff. The time signature changes to 6/8, indicated by a '6' over the staff line. The melody continues with eighth notes, and the bass staff provides accompaniment.

Put your right hand out, Give your right hand a

The fourth system continues the chorus melody and accompaniment. The treble staff has a dotted quarter note followed by eighth notes. The bass staff continues with chords and single notes.

shake, shake, shake, Hin - kum - boo - by round a - bout.

The fifth system concludes the chorus. The treble staff features a triplet of eighth notes for 'shake, shake, shake'. The melody ends with a quarter note, and the bass staff provides a final accompaniment.

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Itiskit, Itasket

I - tis - kit, I - tas - ket, A green and yel - low bas - ket; I

wrote a let - ter to my love And on the way I dropped it. I
Some one of you has picked it up And put it in your pock - et; It

dropped it, I dropped it, And on the way I dropped it.
isn't you, it isn't you, It isn't you, it isn't you.

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ROUND AND ROUND THE VILLAGE

6 to 30 or more players.

Indoors; out of doors.

Go round and round the vil - lage, Go

round and round the vil - lage, Go round and round the

vil - lage, As we have done be - fore.

Go round and round the village,
Go round and round the village,
Go round and round the village,
Go as we have done before.

Go in and out the windows,
Go in and out the windows,
Go in and out the windows,
Go as we have done before.

Now stand and face your partner,
Now stand and face your partner,
Now stand and face your partner,
And bow before we go.

Now follow me to London,
Now follow me to London,
Now follow me to London,
As we have done before.

LONDON BRIDGE

6 to 30 or more players.

Indoors; out of doors.

The musical score is written for two staves, Treble and Bass clef, in a key of two flats (B-flat and E-flat) and common time (C). The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are written below the Treble staff.

Lon - don bridge is fall - ing down, Fall - ing down, fall - ing down,

Lon - don bridge is fall - ing down, My fair la - dy.

London Bridge is falling down,
Falling down, falling down.
London Bridge is falling down,
My fair lady!

Build it up with iron bars,
Iron bars, iron bars.
Build it up with iron bars,
My fair lady!

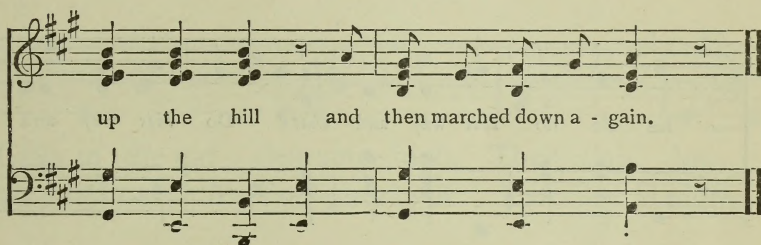
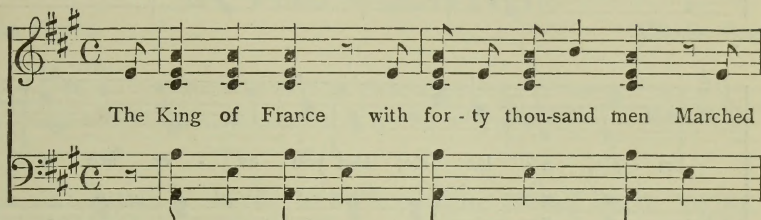
Iron bars will bend and break,
Bend and break, bend and break,
Iron bars will bend and break,
My fair lady!

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KING OF FRANCE (THE)

10 to 60 players.

Playground; gymnasium; schoolroom.



The King of France with forty thousand men
Marched up the hill and then marched down again.

2. The King of France with forty thousand men
Waved his flag and then marched down again.
3. Gave salute, etc.
4. Beat his drum, etc.
5. Blew his horn, etc.
6. Drew his sword, etc.
7. Aimed his gun, etc.
8. Fired his gun, etc.
9. Shouldered arms, etc.

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Did You Ever See a Lassie?

Did you ev - er see a las - sie, a

las - sie, a las - sie, Did you ev - er see a

las - sie do *this* way and *that*? Do *this* way and

that way, and *this* way and *that* way; Did you

ev - er see a las - sie do *this* way and *that*?

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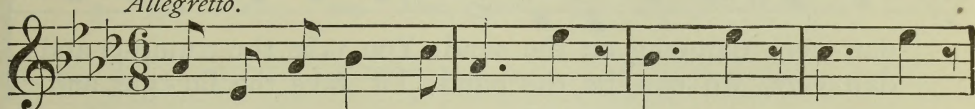
SONGS FOR INTERMEDIATE GRADES

IN THE COUNTRY.

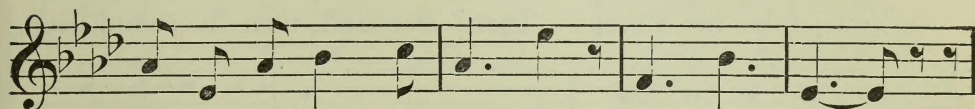
From the French.

Charles Fontaine.

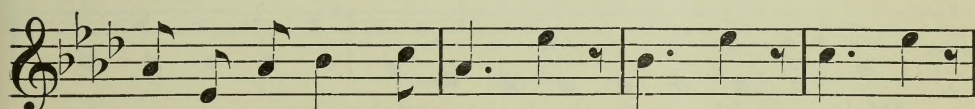
Allegretto.



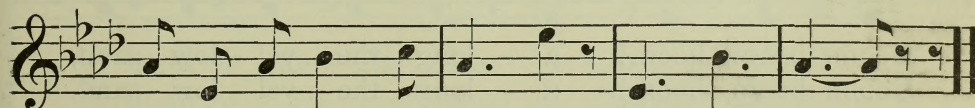
1. O how I love to swing high, swing high, swing high!
2. Children can fly their kites high, kites high, kites high;



Girls in the gar - den sing high, Then sing low. . .
Lamp-light-ers turn the lights high Ev - 'ry night. .



Bells in the stee - ple ring high, ring high, ring high!
Whip-poor-will loves the night sky, night sky, night sky;



Birds in the or - chard wing high; Off they go! . . .
Bob - o - link loves the light sky, Clear and bright. .

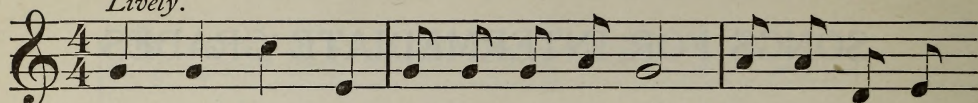
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LET US BE A BAND.

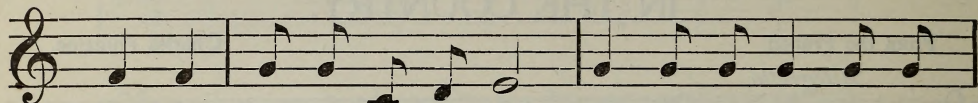
From the Swedish.

Lively.

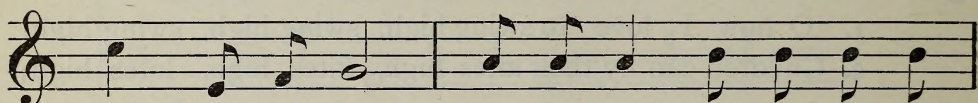
Old Swedish Dance.



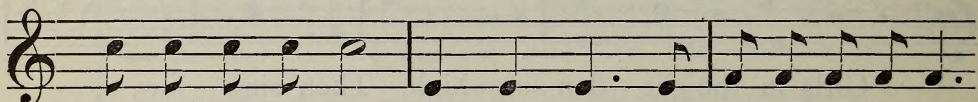
1. Come, boys, come, girls, let us be a band, Let us be the
2. Come, boys, come, girls, don't you understand? We can be the



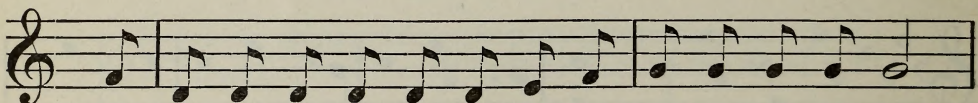
dan-cers, dan-cing on the sand; You take the trump-et and
dan-cers, we can be the band; I'll take the bu-gle, and



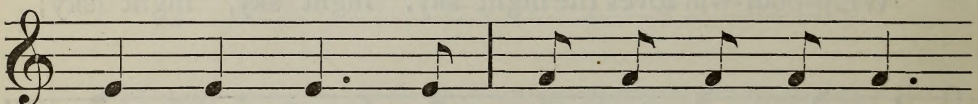
I'll take the drum, Turn a-round, turn a-round and
You take the flute, Turn a-round, turn a-round, keep



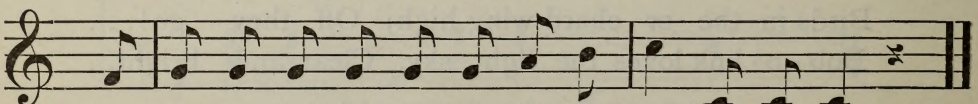
beat it as you come. Boom, boom, boom! we all be-gin to play,
turn-ing as you toot. Boom; boom, boom! we all be-gin to play,



We're marching and we're dancing all the mer-ry sum-mer day.
O move a lit-tle fast-er now, and soft-ly run a-way!



Boom, boom, boom! a - long the yel - low sand,
Boom, boom, boom! a - long the yel - low sand,



We're mov-ing to the mu-sic of our own jol-ly band.
We're trot-ting to the mu-sic of our own jol-ly band.

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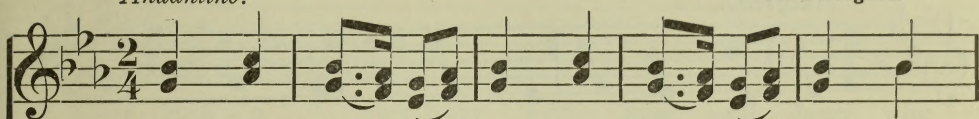
CHRISTMAS ANGELS.

Kate Forman.

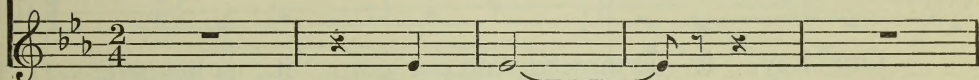
Andantino.

Sicilian Hymn-Tune.

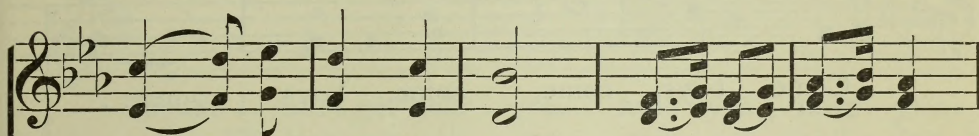
M. Portogallo.



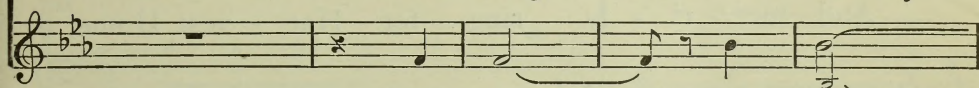
1. Soft and white the snow is blow - ing, Like the
2. "Peace on earth!" those lov - ing voi - ces Thro' our
3. Ev - 'ry sis - ter, ev - 'ry broth - er—All are



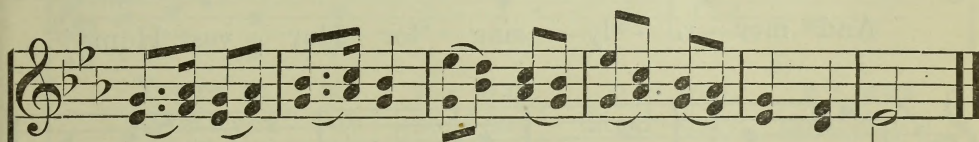
(Optional voices, all stanzas.) Praise God!



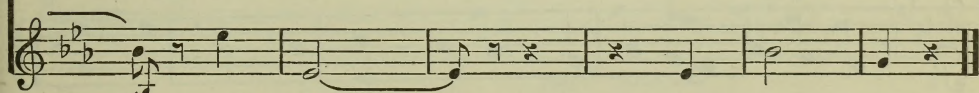
flut - ter of a wing; Mu - sic thro' the
 hearts.. for - ev - er ring; Heark-en while the
 chil - dren of the King; If we tru - ly



Praise God! Praise God!



night is flow - ing, Hear the Christ-mas an-gels sing!
 night re - joi - ces, Hear the Christ-mas an-gels sing!
 love each oth - er, We shall hear the an-gels sing!



. . . Praise God,

Our Fa - ther!

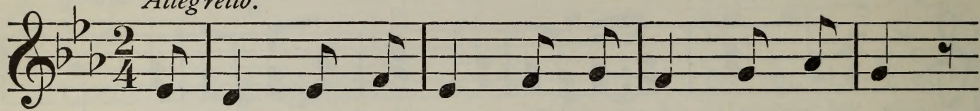
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HARVEST HOME.

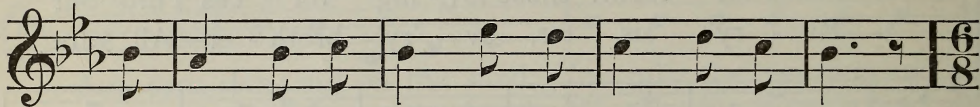
Old English.

Old English.

Allegretto.

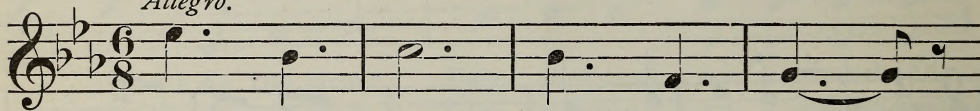


Our oats they are hoed And our bar - ley is reaped;

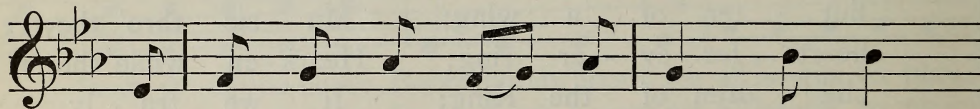


Our hay, it is mowed, And our corn it is heaped.

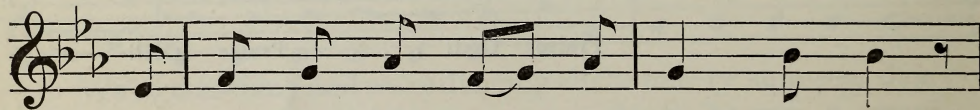
Allegro.



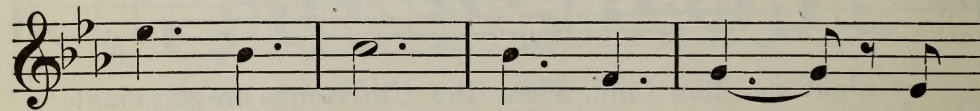
Come, boys, come, come, boys, come, . .



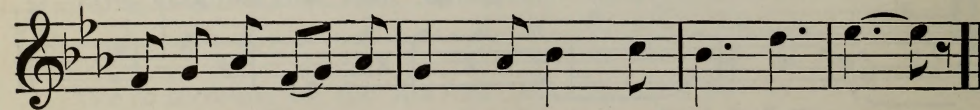
And mer - ri - ly sing for Har - vest Home,



And mer - ri - ly sing for Har - vest Home!



Come, boys, come, come, boys, come, . . We'll



mer-ri - ly sing for Harvest Home, For Har-vest Home!

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THE ECHO.

Kate Forman.

• Old Children's Air.

mp Moderato.

p

pp

1. Ech - o, I can hear you, hear you, hear you,
2. Now the rain is fall - ing, fall - ing, fall - ing,

mp

mp

p

pp

Though I can't get near you, near you, near you,
So I'll stop my call - ing, call - ing, call - ing,

f rall.

p

pp

You're so far a - way, a - way, a - way.
Won't you say good-day? Good-day, good-day!

legato.

Ped.

*

The class may be divided into three sections, the second and third sections singing the *p* and *pp* echoes respectively.

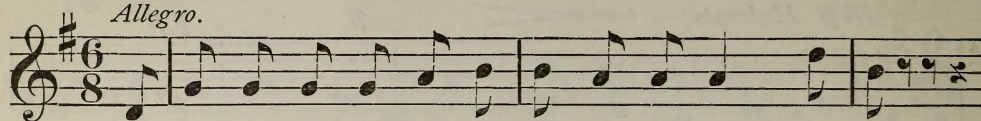
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THE MILL-WHEEL.

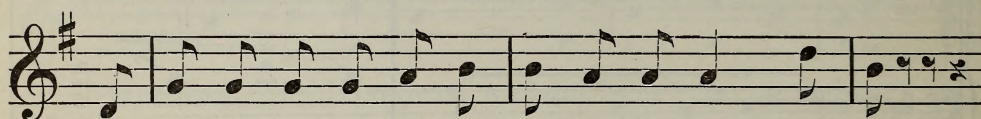
Gertrude Mander. .

German Folk-Song.

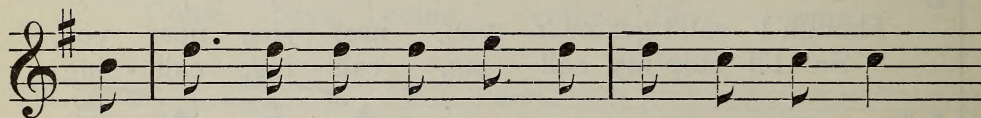
Allegro.



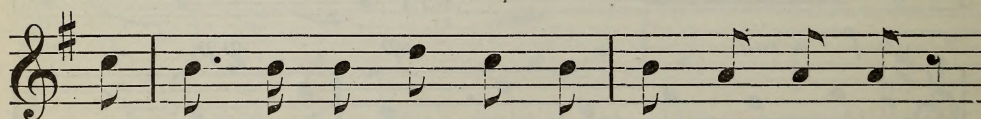
1. The wheel of the mill goes a-round and a-round; Clip, clap!
2. The mil-ler's three children have come to the mill; Clip, clap!
3. The mill-wheel is talk-ing, and what does it say? "Clip, clap!



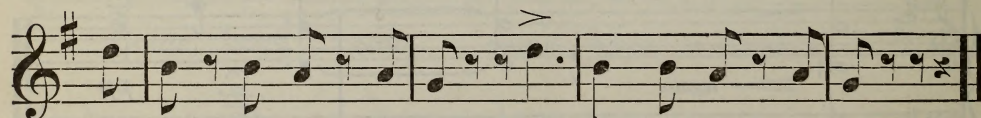
The wheat and the bar-ley have come to be ground; Clip, clap!
 They all are so mer-ry they can-not keep still; Clip, clap!
 I'm glad I can work so you chil-dren can play; Clip, clap!



The mil - ler must see that the wheel's do - ing right,
 Each one is as hap - py as hap - py can be,
 With live - ly good - will all my grind - ing I'll do;



They both of them chat - ter from morn - ing till night.
 The mil - ler, the wheel and the chil - dren all three.
 The meal will make bis - cuit and pas - try for you.



Clip, clap, clip, clap, clip, clap! O ho, clip, clap, clip, clap!
 Clip, clap, clip, clap, clip, clap! O ho, clip, clap, clip, clap!
 Clip, clap, clip, clap, clip, clap! O ho, clip, clap, clip, clap!"

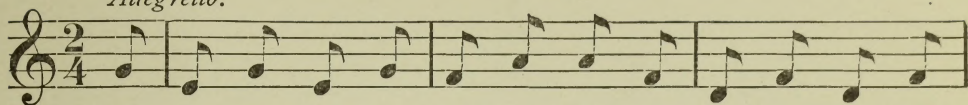
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MR. CLOCK.

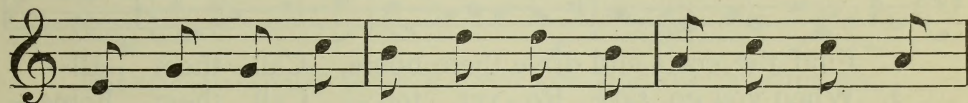
Rebecca B. Foresman.

Wesley Horn.

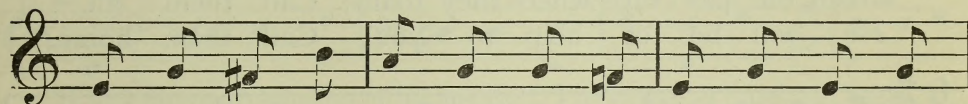
Allegretto.



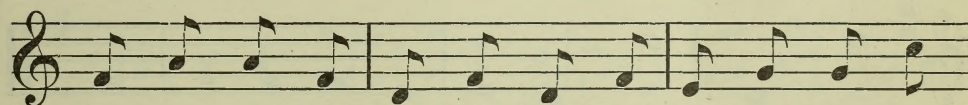
1. O Clock, how do you al - ways tell All kinds of time so
2. I won - der how you al - ways know Just when I ought to
3. And then she looks a - gain to see How fast she ought to



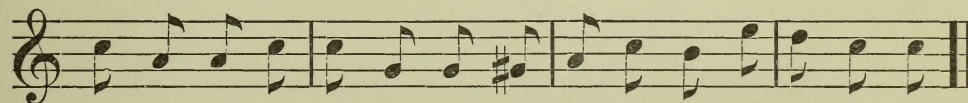
ver - y well? For when I hear you, Mis - ter Clock, You
come or go; My moth - er al - ways looks at you Be -
hur - ry me, And you 'most al - ways seem to say, "Right



on - ly say, "tick - tock, tick - tock!" My moth - er some - how
fore she tells me what to do. When I'm still sleep - ing,
off; he ought to start a - way." And when I'm not yet



un - der - stands Your mean - ing, from your face and hands; It
that is when She says, "get up and dress," and then I
through my play, My moth - er gives a look your way, And



seems to me "tick - tock, tick - tock!" Does not mean an - y time o' - clock.
hear you say, "it's time to go To school; you can't be late, you know!"
then she comes and pats my head, And says, "it's time to go to bed."

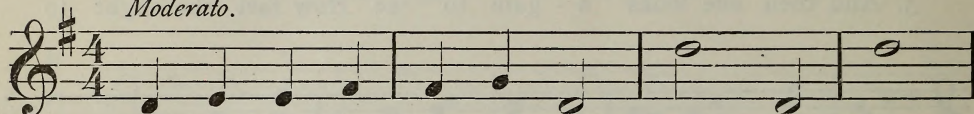
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MILKING TIME.

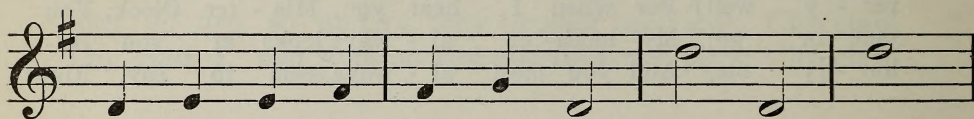
Victor N. Pierpont.

Arthur Archer.

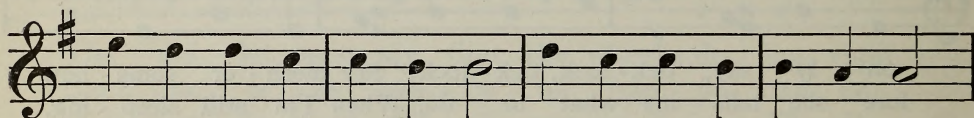
Moderato.



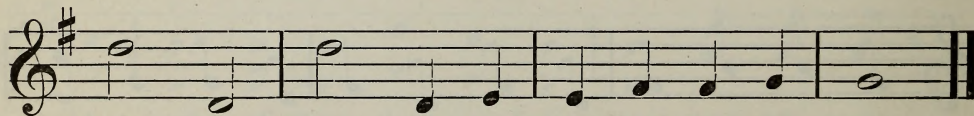
1. Find the cows and drive them home, Call them all—
2. When you go, take Ro-ver, too;— Call them home—



Green the pas-ture where they roam; Call them all.
He will be of help to you; Call them home.



Let the bars down, one by one; Thro' the lane they'll gladly run;
Follow on where Rover leads, Thro' the grass and thro' the weeds.



Call them all; Find the cows and drive them home.
Call them home; When you go take Ro-ver, too.

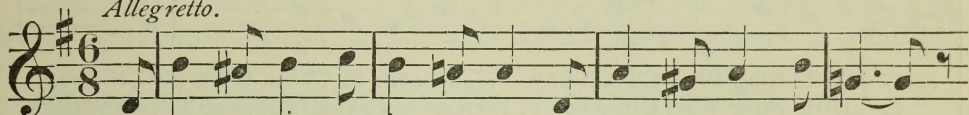
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THE SHADOWS.

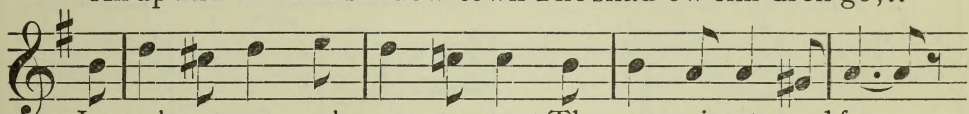
Frank Dempster Sherman.

Charles Harvey.

Allegretto.



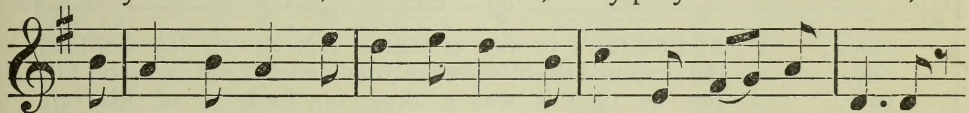
All up and down in shadow-town The shad-ow chil-dren go;..



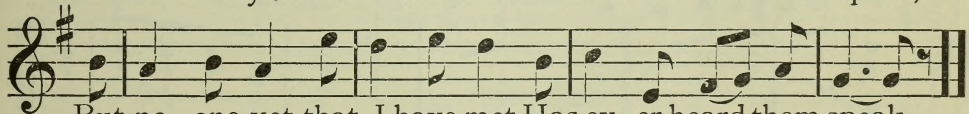
In ev-'ry street you're sure to meet Them running to and fro. ..



They move around, without a sound, They play at hide and seek;..



But no one yet that I have met Has ev - er heard them speak, ..



But no one yet that I have met Has ev - er heard them speak...

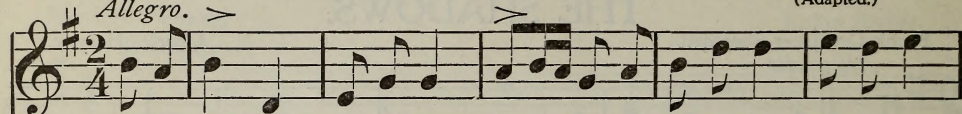
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H. W. L.

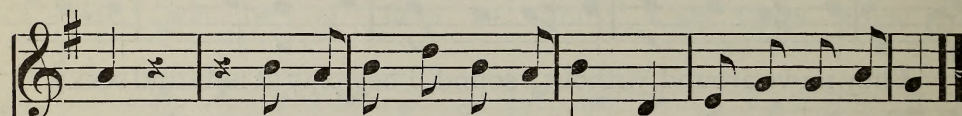
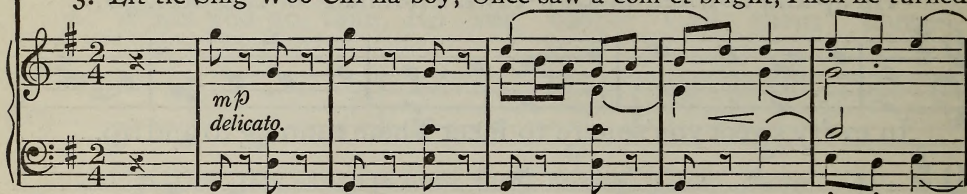
LITTLE SING WOO.

Chinese Melody.
(Adapted.)

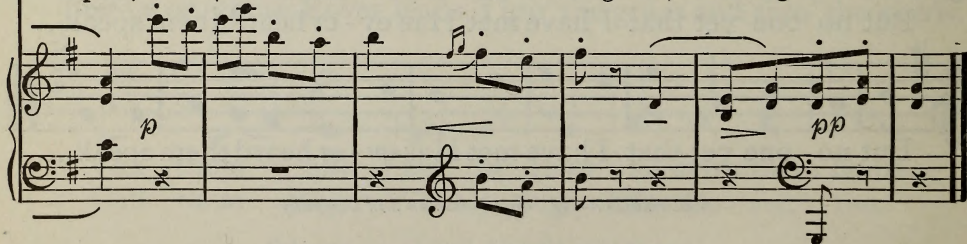
Allegro. >



1. Lit-tle Sing Woo Chi-na-boy, 'Way down in China-town Saw the red
2. Lit-tle Sing Woo Chi-na-boy, Looked at the stars appear Thro' the dark
3. Lit-tle Sing Woo Chi-na-boy, Once saw a com-et bright, Then he turned



moon, And he tho't it was, of course, His lit - tle toy bal-loon.
sky; He supposed that they were Joss-sticks Burning up on high.
pale, For he tho't it was a drag-on, Lash-ing of his tail.



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Song of the Shearer.

Oh, we are the shear-ers big and strong, And we sing as we work a - way,

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "Oh, we are the shear-ers big and strong, And we sing as we work a - way,"

While we shear the wool from the old sheep's back, Thro' the long bright summer day.

The second system continues the melody and accompaniment. The lyrics are: "While we shear the wool from the old sheep's back, Thro' the long bright summer day."

Click! sing the shears, and a click, click, click, As they clip his coat so fine,

The third system continues the melody and accompaniment. The lyrics are: "Click! sing the shears, and a click, click, click, As they clip his coat so fine,"

As we shear the wool from the old sheep's back In the hap-py sum-mer time.

The fourth system concludes the piece. The lyrics are: "As we shear the wool from the old sheep's back In the hap-py sum-mer time."

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Our Flag.

1. Wave our bon - ny flag on high, Hur - rah! O
 2. Span - gled is the bright blue field, Hur - rah! O

float its bright folds to the sky, Hur - rah! Oh, the
 we will ne'er to ty - rant yield, Hur - rah! Wave the

flag that's brave and true, Is the Red and White and Blue, That's the
 glo - rious ban - ner high, From its folds let free - dom fly, Let your

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Our Flag. Concluded.

flag for me, for you, Hur - rah! Then
voic - es swell the cry, Hur - rah!

The first system of the musical score for 'Our Flag'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'flag for me, for you, Hur - rah! Then voic - es swell the cry, Hur - rah!'.

hail to the Flag! The.... bon-ny, bon-ny Flag! With its

The second system of the musical score. The lyrics are: 'hail to the Flag! The.... bon-ny, bon-ny Flag! With its'.

stars in a field of blue; Oh! long may it wave, o'er the

The third system of the musical score. The lyrics are: 'stars in a field of blue; Oh! long may it wave, o'er the'.

free and the brave, 'Tis the Flag for me, for you.

The fourth and final system of the musical score. The lyrics are: 'free and the brave, 'Tis the Flag for me, for you.'

The Sailor.

1. I'm a mer - ry sail - or lad, Ye-
 2. Oh, my ship's a gal - lant craft, Ye-

The musical score for the first system of 'The Sailor' is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line begins with a whole rest, followed by a half note G, and then a series of eighth notes: A, B, C, D, E, F#, G.

ho! And my life is free and glad,.... Ye-
 ho! Clean and shin - ing fore and aft,..... Ye-

The second system of the musical score continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern. The vocal line has a whole rest, followed by a half note G, and then eighth notes: A, B, C, D, E, F#, G. The lyrics are aligned with the vocal notes.

ho! For I love the foam - ing crest, Tossed up-
 ho! And she rides the roll - ing wave, Firm and

The third system of the musical score concludes the piece. The piano part continues with the same accompaniment. The vocal line has a whole rest, followed by a half note G, and then eighth notes: A, B, C, D, E, F#, G. The lyrics are aligned with the vocal notes.

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The Sailor. Concluded.

on the billow's breast, Know-ing nei - ther pause nor rest, Ye-
stead - y, true and brave, All her pre - cious freight to save, Ye-

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The lyrics are written below the vocal staff.

ho! Then it's heave - ho! when the north winds blow, And the
ho!

This system contains the next two staves of music. The vocal line continues with the lyrics 'ho! Then it's heave - ho! when the north winds blow, And the ho!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

waves dash fierce and high. Oh, the life that's glad and free, Is a

This system contains the next two staves of music. The vocal line continues with the lyrics 'waves dash fierce and high. Oh, the life that's glad and free, Is a'. The piano accompaniment continues with a steady rhythmic accompaniment.

life up - on the sea, For it nev - er knows a sor - row nor a sigh.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'life up - on the sea, For it nev - er knows a sor - row nor a sigh.'. The piano accompaniment ends with a final chord.

The Wind Mill.

1. The wind-mill is whirl-ing a - way up so high, He
 2. But you must not sup-pose that his life is all play, As he

plays with the breeze that goes frolicking by, He cares not from whence come these
 whirls and he whirls in this frolic-some way, For he pumps water clear from the

breez - es so gay, But plays with them all thro' the bright sum-mer day.
 well at his feet, And gives all the barn-yard a drink cool and sweet.

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Boating Song.

Melody by MAMIE RING.

1. Light - ly our boat is rock - ing, rock - ing,
2. Slow - ly our boat is float - ing, float - ing,

Out on the riv - er's breast..... Soft - ly the oars are
Down where the wil - lows grow..... Gen - tly our boat is

dip - ping, dip - ping, In - to the wave's white crest.....
drift - ing, drift - ing, Bright rip - ples past us flow.....

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Snow Flakes.

1. Air - y, fair - y snow - flakes, Flut - t'ring
 2. Dain - ty, danc - ing snow - flakes, Fall - ing
 3. Cov - er hill and val - ley With a

in the air,..... Whirl - ing 'round in
 from the sky,..... Did you leave your
 blank - et white,..... Warm the lit - tle

cir - cles, Light - ing ev - 'ry - where.....
 cloud - homes, Float - ing there on high?.....
 seed - lets, Through the win - ter night.....

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The Tea Kettle.

1. The tea - ket-tle's sing-ing a song to-night, (Just lend a list - 'ning ear,)
 2. Steam is the name of this gi - ant bold; He does his work with a will,

The musical score for the first system of 'The Tea Kettle' is in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The melody begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The first system contains two lines of lyrics.

As he sits down close to the fire so bright, And this is the song you'll hear.
 And though he is strong he is ver - y old; Hark the tea-kettle's sing-ing still.

The second system of the musical score continues the melody and accompaniment. It includes two lines of lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand.

hm bubble, bubble, bubble, hm.... There's a gi - ant in me hid.

The third system of the musical score includes two lines of lyrics. The melody and piano accompaniment continue. The piano accompaniment has a consistent eighth-note accompaniment in the left hand.

hm bubble, bubble, bubble, hm..... See him lift the lid.

The fourth and final system of the musical score includes two lines of lyrics. The melody and piano accompaniment conclude the piece. The piano accompaniment maintains the eighth-note pattern in the left hand.

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Christmas Carol.

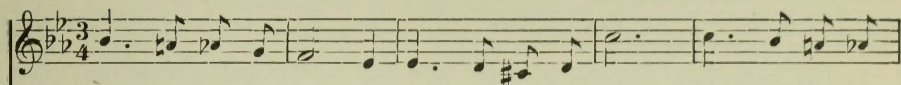
1. Once un - to the shepherds, Seat - ed on the ground, Came a heav'nly
 2. Go ye to the man - ger, Light - ed by the star; Joy - ful is the

vis - ion, Glo - ry shone a - round, And the shep - herds list - ened,
 mes - sage, Spread the news a - far. List - en to the an - them

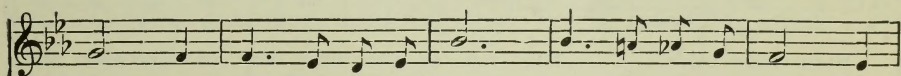
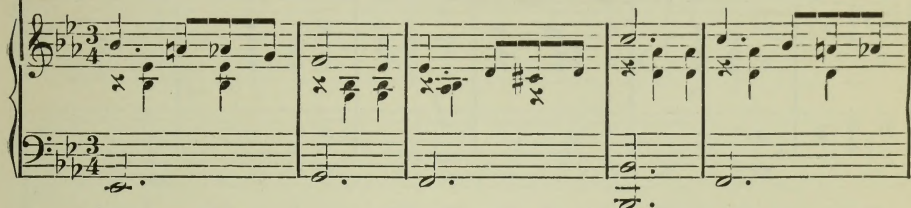
Heard the an - gels say, "Christ is come to save you, Christ is born to-day."
 That the an - gels sing, "Christ is born a - mong you, Christ our heav'nly King."

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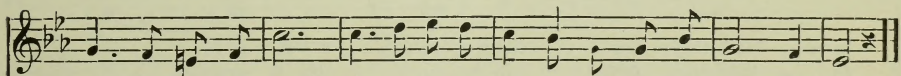
Thanksgiving Song.



1. Swing the shin-ing sick - le, Cut the ripened grain, Flash it in the
2. Pick the ros - y ap - ples, Pack a - way with care, Gath - er in the
3. Loud - ly blows the north wind Thro' the shiv'ring trees, Bare are all the



sun - light, Swing it once a - gain. Tie the gold-en grain - heads
 corn - ears, Gleam-ing ev -'ry - where. Now the fruits are gath - ered,
 branch - es, Fall - en all the leaves. Gath - ered is the har - vest

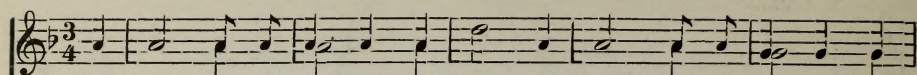


In - to shining sheaves, Beautiful their col - ors As the au-tumn leaves.
 All the grains are in, Nuts are in the at - tic, Corn is in the bin.
 For an - oth - er year, Now our day of gladness, Thanksgiving day is here.

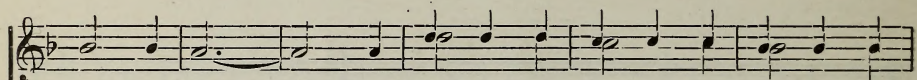
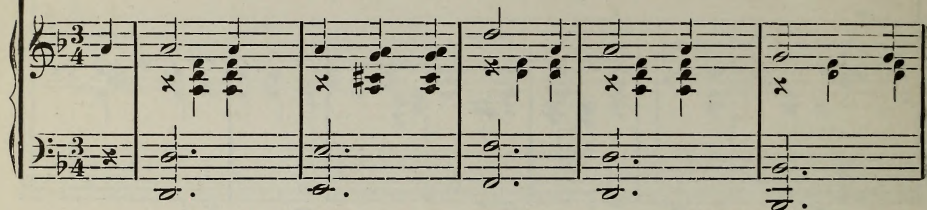


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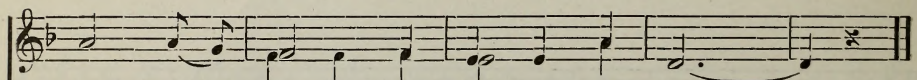
The Leaves' Party.



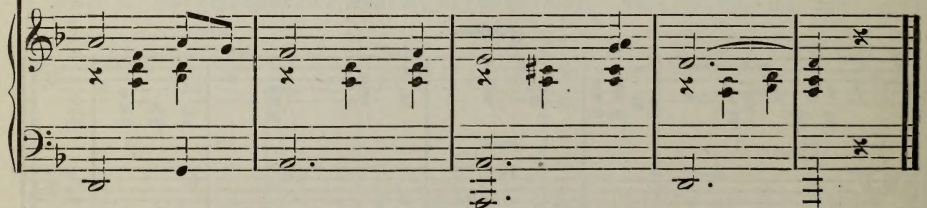
1. The leaves had a part - y one Au-tumn day, And in - vit - ed the
2. At first they danced to a mer - ry tune, But the North Wind
3. And when kind old Dame Win - ter came, She pit - ied the



North Wind bold; They put on their dress - es of crim - son and
whirled them 'round; And tossed them rough - ly to and
tired leaves so; She laid them gen - tly on the



brown, With their bor - ders splashed with gold.
fro, Till they fell up - on the ground.
grass, And cov - ered them o - ver with snow.



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Harvest of the Squirrel and Honey-Bee.

Child.

1. Oh, bus - y squirrel with shin - ing eyes, And bush - y tail so
2. Oh, bus - y, bus - y hon - ey - bee, Why la - bor all the

round, Why do you gath - er all the nuts Which fall up - on the
day? The flow'rs are danc - ing with the breeze, I'm sure you've time for

Squirrel. Honey-Bee.

ground? I must pre - pare for win - ter's cold, My har - vest I must
play. I can - not stop to play, dear child, In sum - mer's hap - py

reap, For when Jack Frost the for - est claims, With - in my hole I keep.
hours But gath - er in my winter's stores. Sweet honey from the flow'rs.

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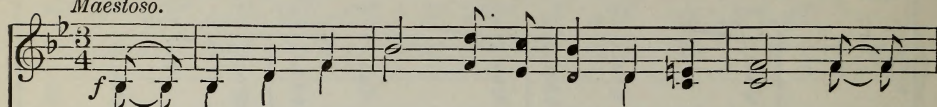
NATIONAL SONGS

The Star-Spangled Banner.

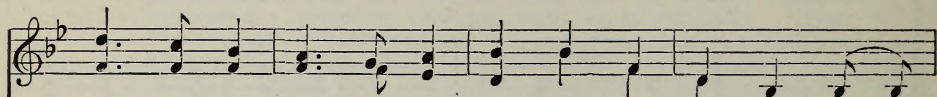
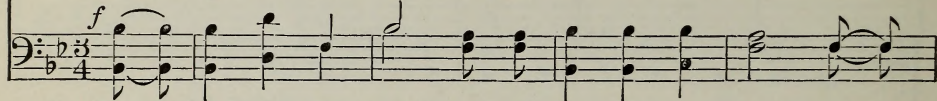
Francis Scott Key.

Samuel Arnold.

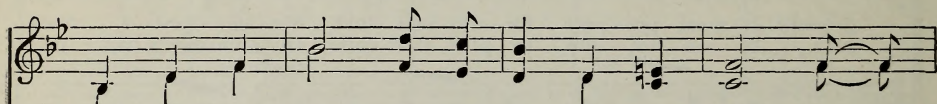
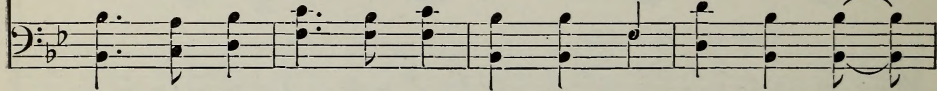
Maestoso.



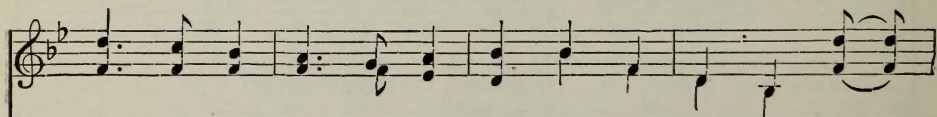
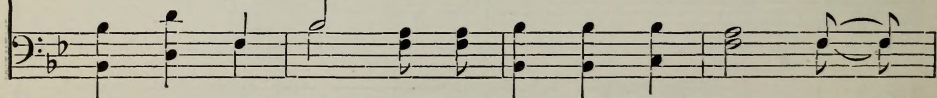
1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mists of the deep, Where the
3. And where is that band who so vaunt - ing - ly swore That the
4. Oh! thus be it ev - er when free - men shall stand Be -



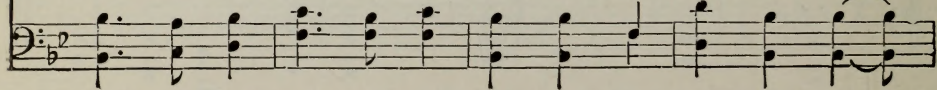
proud - ly we hailed at the twi - light's last gleam - ing; Whose broad
foe's haugh - ty host in dread si - lence re - pos - es, What is
hav - oc of war and the bat - tle's con - fu - sion, A
tween their loved homes and the war's des - o - la - tion; Blest with



stripes and bright stars, thro' the per - il - ous fight, — O'er the
that which the breeze o'er the tow - er - ing steep, As it
home and a coun - try should leave us no more? Their
vic - t'ry and peace, may the heav'n - res - cued land Praise the



ram - parts we watched—were so gal - lant - ly stream - ing? And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
blood has washed out their foul foot - steps' pol - lu - tion; No
pow'r that hath made and pre - served us a na - tion; Then,



The Star-Spangled Banner.

rock - ets' red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 ref - uge could save the hire - ling and slave From the
 con - quer we must, when our cause it is just, And

proof thro' the night that our flag was still there; Oh!
 glo - ry re - flect - ed, now shines in the stream; 'Tis the
 ter - ror of flight or the gloom of the grave. And the
 this be our mot - to, "In God is our trust." And the

say, does that star - span - gled ban - ner still wave O'er the
 star - span - gled ban - ner, Oh! long may it wave O'er the
 star - span - gled ban - ner in tri - umph doth wave O'er the
 star - span - gled ban - ner in tri - umph shall wave O'er the

land of the free and the home of the brave?
 land of the free and the home of the brave!
 land of the free and the home of the brave.
 land of the free and the home of the brave.

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Columbia, the Gem of the Ocean.

D. T. Shaw.

In march time.

mf

1. O Co - lum - bia! the gem of the o - cean, The
 2. When war winged its wide des - o - la - tion, And
 3. The star - span - gled ban - ner bring hith - er, O'er Co -

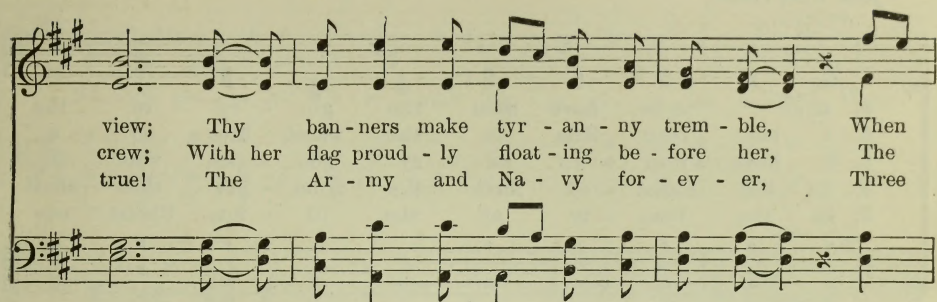
home of the brave and the free, The shrine of each pa - triot's de -
 threat - ened the land to de - form, The ark then of free - dom's foun -
 lum - bia's true sons let it wave; May the wreaths they have won nev - er

vo - tion, A world of - fers hom - age to thee; Thy
 da - tion, Co - lum - bia, rode safe thro' the storm, With her
 with - er, Nor its stars cease to shine on the brave. May the

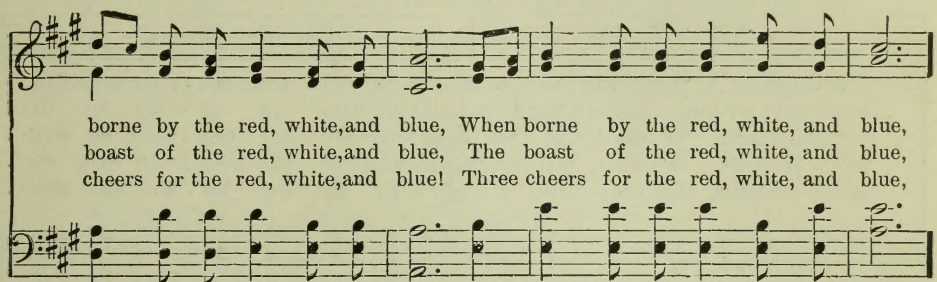
man - dates make he - roes as - sem - ble, When Lib - er - ty's form stands in
 gar - lands of vic - t'ry a - round her, When so proud - ly she bore her brave
 ser - vice u - ni - ted ne'er sev - er, But hold to the col - ors so

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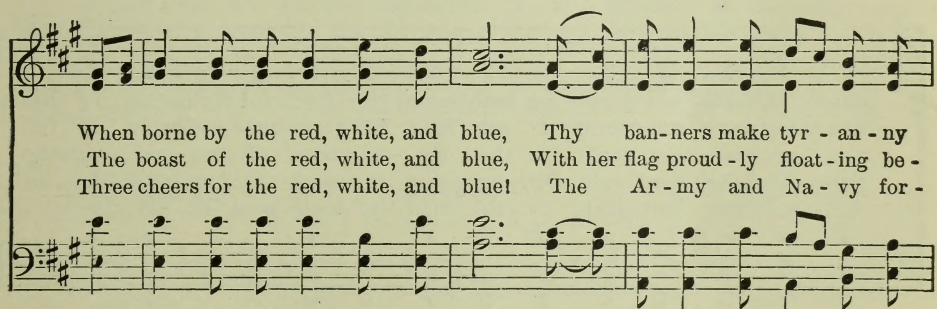
Columbia, the Gem of the Ocean.



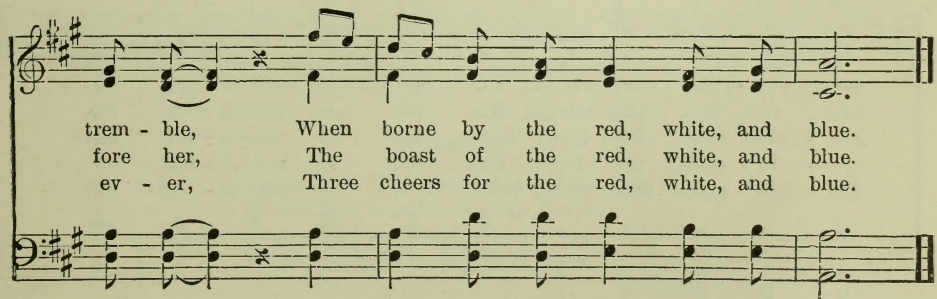
view; Thy ban-ners make tyr - an - ny trem - ble, When
crew; With her flag proud - ly float - ing be - fore her, The
true! The Ar - my and Na - vy for - ev - er, Three



borne by the red, white, and blue, When borne by the red, white, and blue,
boast of the red, white, and blue, The boast of the red, white, and blue,
cheers for the red, white, and blue! Three cheers for the red, white, and blue,



When borne by the red, white, and blue, Thy ban-ners make tyr - an - ny
The boast of the red, white, and blue, With her flag proud - ly float - ing be -
Three cheers for the red, white, and blue! The Ar - my and Na - vy for -



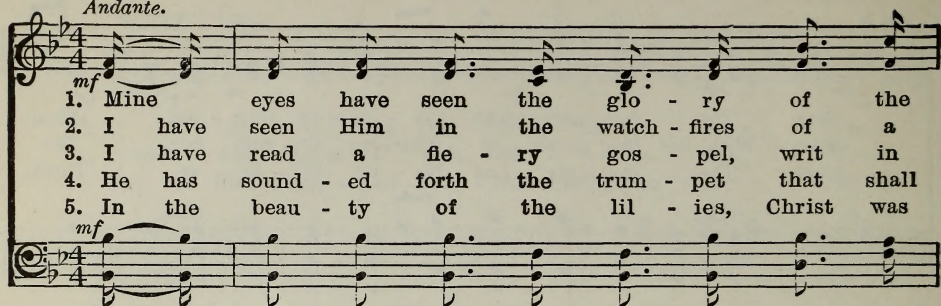
trem - ble, When borne by the red, white, and blue.
fore her, The boast of the red, white, and blue.
ev - er, Three cheers for the red, white, and blue.

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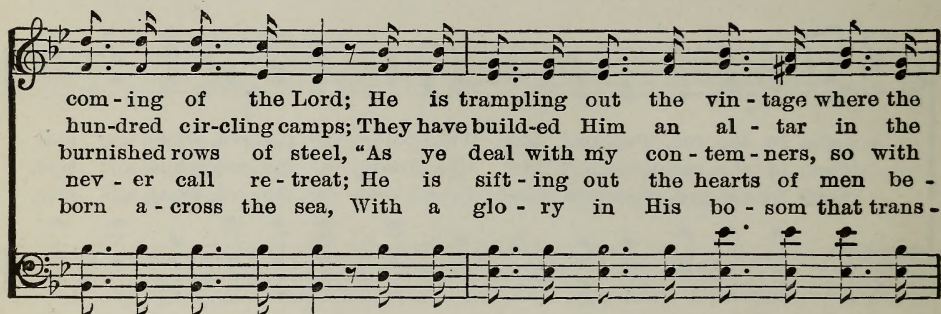
Battle Hymn of the Republic.

Julia Ward Howe.

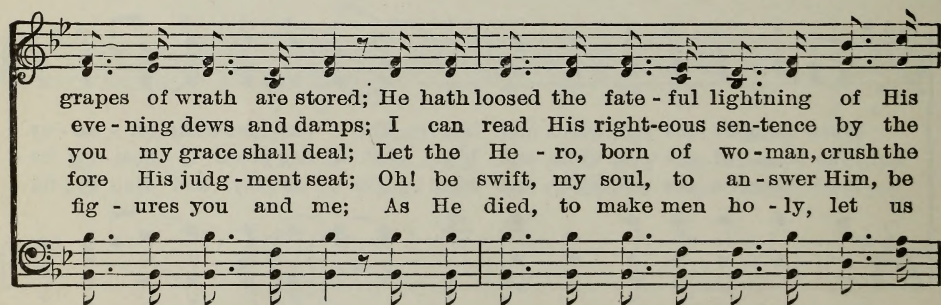
Andante.



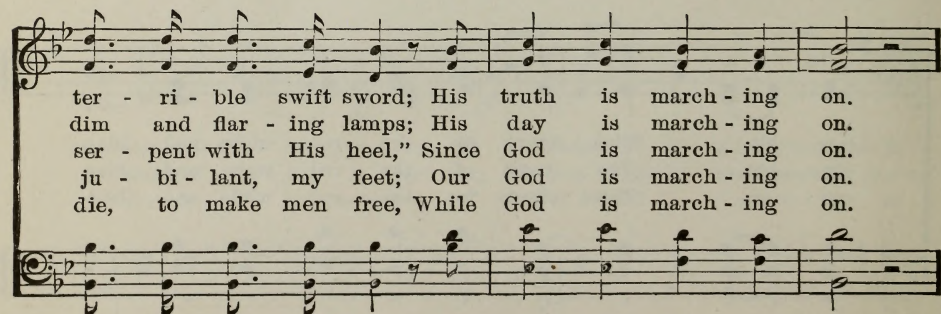
1. Mine eyes have seen the glo - ry of the
 2. I have seen Him in the watch - fires of a
 3. I have read a fie - ry gos - pel, writ in
 4. He has sound - ed forth the trum - pet that shall
 5. In the beau - ty of the lil - ies, Christ was



com - ing of the Lord; He is trampling out the vin - tage where the
 hun - dred cir - cling camps; They have build - ed Him an al - tar in the
 burnished rows of steel, "As ye deal with my con - tem - ners, so with
 nev - er call re - treat; He is sift - ing out the hearts of men be -
 born a - cross the sea, With a glo - ry in His bo - som that trans -



grapes of wrath are stored; He hath loosed the fate - ful lightning of His
 eve - ning dews and damps; I can read His right - eous sen - tence by the
 you my grace shall deal; Let the He - ro, born of wo - man, crush the
 fore His judg - ment seat; Oh! be swift, my soul, to an - swer Him, be
 fig - ures you and me; As He died, to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.
 dim and flar - ing lamps; His day is march - ing on.
 ser - pent with His heel," Since God is march - ing on.
 ju - bi - lant, my feet; Our God is march - ing on.
 die, to make men free, While God is march - ing on.

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Battle Hymn of the Republic.

FULL CHORUS.

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

Old Hundred.

Isaac Watts.

Guillaume Franc.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise;
 2. E - ter - nal are Thy mer - cies, Lord; E - ter - nal truth at - tends Thy word;
 3. In ev - 'ry land be - gin the song; To ev - 'ry land the strains be - long;

Let the Re - deem - er's name be sung, Thro' ev - 'ry land, by ev - 'ry tongue.
 Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
 In cheer - ful sounds all voi - ces raise; And fill the world with loud - est praise.

Dorology.

Praise God, from whom all blessings flow;
 Praise Him, all creatures here below;
 Praise Him, above, ye heavenly host;
 Praise Father, Son, and Holy Ghost.

Thomas Ken.

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Marseillaise.

Rouget De Lisle.

Maestoso.

f

1. Ye sons of Free-dom, wake to glo - ry, Hark! hark! what myriads bid you
2. Oh! lib - er - ty! can man re - sign thee, Once hav - ing felt thy glo - rious

mf

rise; Your children, wives, and grandsires hoar - y, Behold their tears, and hear their
flame? Can tyrants' bolts and bars con - fine thee, And thus thy no - ble spir - it

mf

f

cries, Be-hold their tears, and hear their cries. Shall law-less ty - rants, mis - chief
tame, And thus thy no - ble spir - it tame? Too long our country wept, be -

mf

breed - ing, With hireling host, a ruf - fian band, Af - fright and des - o - late the
wail - ing The bloodstain'd sword our conqu'rors wield; But free - dom is our sword and

land, While peace and lib - er - ty lie bleed - ing? To arms! to arms! ye
shield, And all their arts are un - a - vail - ing. To arms! to arms! ye

f

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Marseillaise,

brave, The pa - - triot sword un-sheath; March on, march

on, all hearts re - solv'd On lib - er - ty or death.

Night-Fall.

From the German of Arndt.

Methfessel.

Andante. dolce.

1. When the songs of birds are still, And the flow - ers go to rest;
2. In the eve - ning's gath - ring shades Oth - er stars, like an - gels' eyes,

When the lone-some whip-poor-will Steals at twi - light from his nest:
Shine from heav'n as day - light fades; Soon in flash - ing bands they rise,

Then a star comes o'er the hills Thro' the pale light of the west.
And a mil - lion gold - en maids Wait the mis - tress of the skies.

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Italian Hymn.

Charles Wesley.

Felice Giardini, 1716-1796.

1. Come, Thou Al - might - y King! Help us Thy name to sing;
 2. Come, Thou all - gra : cious Lord, By heaven and earth a - dored,
 3. Nev - er from us . de - part; Rule Thou in ev - 'ry heart,
 Help us to praise! Fa - ther, all - glo - ri - ous, O'er all vic -
 Our prayer at - tend! Come, and Thy chil - dren bless; Give Thy good
 Hence, ev - er - more. Thy sov - ereign ma - jes - ty May we in
 to - ri - ous, Come and reign o - ver us, An - cient of Days!
 word suc - cess; Make Thine own ho - li - ness On us de - scend,
 glo - ry see! And to e - ter - ni - ty Love and a - dore.

America.

Smith.

Carey.

mf Moderato.
 1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze And ring from all the trees,
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,
mf
 Of thee I sing. Land where my fa - thers' died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that
 To Thee we sing. Long may our land be bright With free - dom's
f
 pil - grim's pride, From ev - 'ry moun - tain side Let free - dom ring.
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take, Let rocks their si - lence break, The sound pro - long.
 ho - ly light, Pro - tect us by Thy might, Great God, our King.

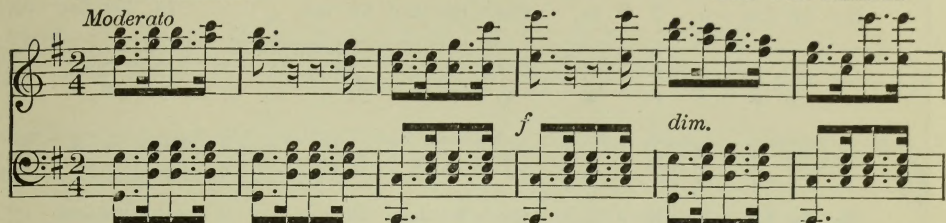
STATE SONGS

Dr. Wm. B. HARRELL

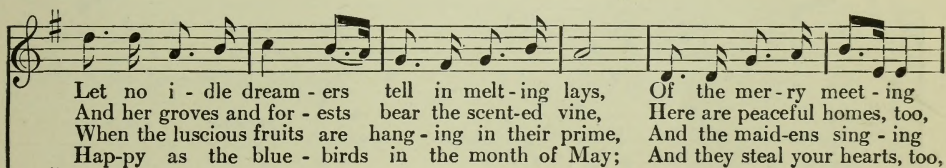
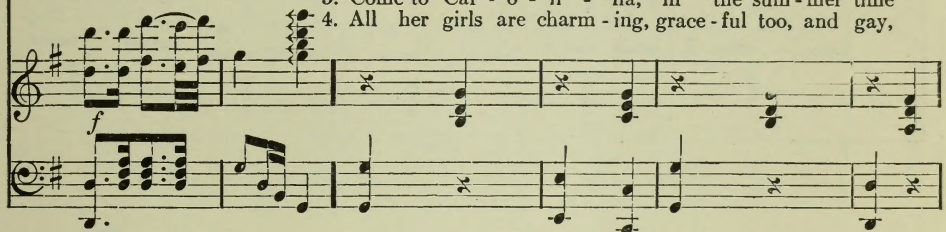
HO! FOR CAROLINA

Mrs. W.B. HARRELL

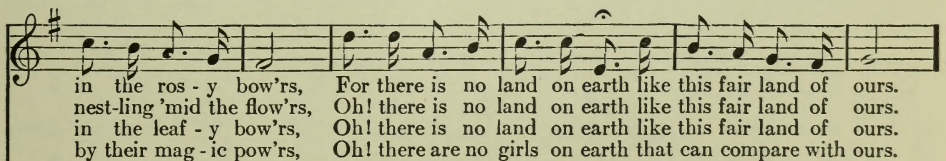
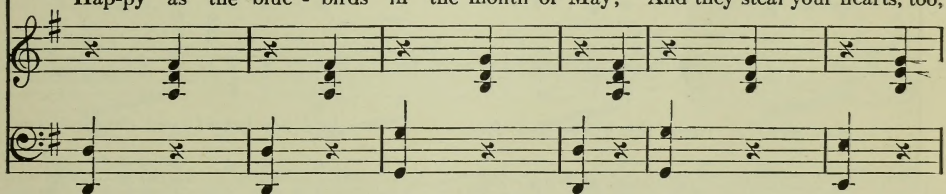
Moderato



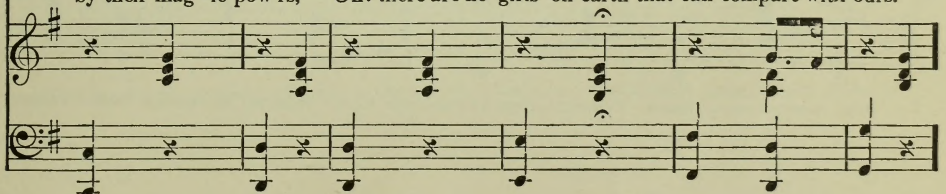
1. Let no heart in sor - row weep for oth - er days,
2. Down in Car - o - li - na grows the loft - y pine,
3. Come to Car - o - li - na, in the sum - mer time
4. All her girls are charm - ing, grace - ful too, and gay,



Let no i - dle dream - ers tell in melt - ing lays, Of the mer - ry meet - ing
And her groves and for - ests bear the scent - ed vine, Here are peaceful homes, too,
When the luscious fruits are hang - ing in their prime, And the maid - ens sing - ing
Hap - py as the blue - birds in the month of May; And they steal your hearts, too,



in the ros - y bow'rs, For there is no land on earth like this fair land of ours.
nest - ling 'mid the flow'rs, Oh! there is no land on earth like this fair land of ours.
in the leaf - y bow'rs, Oh! there is no land on earth like this fair land of ours.
by their mag - ic pow'rs, Oh! there are no girls on earth that can compare with ours.



HO! FOR CAROLINA

CHORUS

Ho! for Car - o - li - na, that's the land for me, In her hap - py

Ho! for Car - o - li - na, that's the land for me, In her hap - py

This system contains the first two staves of the chorus. The first staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). The second staff is a piano accompaniment line. The lyrics are: "Ho! for Car - o - li - na, that's the land for me, In her hap - py". The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

bor - ders roam the brave and free, And her bright-eyed daugh-ters—

bor - ders roam the brave and free, And her bright-eyed daugh-ters—

This system contains the next two staves of the chorus. The first staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). The second staff is a piano accompaniment line. The lyrics are: "bor - ders roam the brave and free, And her bright-eyed daugh-ters—". The music continues with a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

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HO! FOR CAROLINA

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment consists of two staves: the right hand plays a melody with triplets and the left hand plays a bass line with chords and triplets. The score is divided into two systems, each containing a vocal line and a piano accompaniment line.

none can fair - er be; Oh! it is the land of love and sweet Lib - er - ty.

none can fair - er be; Oh! it is the land of love and sweet Lib - er - ty.

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THE OLD NORTH STATE

BY WILLIAM GASTON.

Carolina! Carolina! Heaven's blessings attend her!
While we live we will cherish, protect and defend her;
Though the scorner may sneer at, and wittings defame her,
Our hearts swell with gladness whenever we name her.

Hurrah! Hurrah! the Old North State forever!

Hurrah! Hurrah! the good Old North State!

Though she envies not others their merited glory,
Say, whose name stands the foremost in Liberty's story?
Though too true to herself e'er to crouch to oppression,
Who can yield to just rule more loyal submission?

Hurrah, etc.

Plain and artless her sons, but whose doors open faster
At the knock of a stranger, or the tale of disaster?
How like to the rudeness of their dear native mountains,
With rich ore in their bosoms and life in their fountains.

Hurrah, etc.

And her daughters, the Queen of the Forest resembling—
So graceful, so constant, yet to gentlest breath trembling;
And true lightwood at heart, let the match be applied them,
How they kindle and flame! Oh! none know but who've tried them.

Hurrah, etc.

Then let all who love us love the land that we live in
(As happy a region as on this side of Heaven),
Where Plenty and Freedom, Love, and Peace smile before us.
Raise aloud, raise together the heart-thrilling chorus:

Hurrah! Hurrah! the Old North State forever!

Hurrah! Hurrah! the good Old North State!

SOUTHERN SONGS

Old Black Joe.

Stephen C. Foster.

Poco adagio.

1. Gone are the days when my heart was young and gay; Gone are my friends
2. Why do I weep when my heart should feel no pain? Why do I sigh
3. Where are the hearts once so hap - py and so free? The chil - dren so dear,

from the cot - ton - fields a - way; Gone from the earth to a
that my friends come not a - gain, Griev - ing for forms now de -
that I held up - on my knee? Gone to the shore where my

bet - ter land, I know, I hear their gen - tle voi - ces call - ing, "Old Black Joe."
part - ed long a - go? I hear their gen - tle voi - ces call - ing, "Old Black Joe."
soul has long'd to go, I hear their gen - tle voi - ces call - ing, "Old Black Joe."

CHORUS.

I'm com - ing, I'm com - ing, For my head is bend - ing low; I

hear those gen - tle voi - ces call - ing, "Old Black Joe!"

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Old Folks at Home.

Stephen C. Foster.

Moderato.

1. Way down up-on de Swa-nee rib-ber, Far, far a-way,
2. All round de lit-tle farm I wander'd When I was young,
3. One lit-tle hut a-mong de bushes, One dat I love;

Dere's wha' my heart is turn - ing eb - er, Dere's wha' de old folks stay.
 Den ma - ny hap - py days I squander'd, Ma - ny de songs I sung.
 Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove.

All up and down de whole cre - a - tion Sad - ly I roam,
 When I was play - ing wid my brud - der, Hap - py was I,
 When will I see de bees a humming, All round de comb?

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Old Folks at Home.

Still long-ing for de old plan-ta-tion, And for de old folks at home.
 Oh! take me to my kind old mud-der, Dere let me live and die.
 When will I hear de ban-jo tumming, Down in my good old home?

The first system of the musical score for 'Old Folks at Home'. It features a single melodic line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the staff. The system concludes with a double bar line.

CHORUS.

All de world am sad and drear-y, Eb-'ry-where I roam,

The chorus section of the musical score. It begins with the label 'CHORUS.' and continues with a single melodic line in treble clef. The lyrics are written below the staff. The system concludes with a double bar line.

Oh! dark-ies, how my heart grows wea-ry, Far from de old folks at home.

The final system of the musical score. It continues the single melodic line in treble clef. The lyrics are written below the staff. The system concludes with a double bar line.

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My Old Kentucky Home, Good-Night.

Stephen C. Foster.

Stephen C. Foster.

Moderato.

dolce.

1. The sun shines bright in the old Ken-tuck-y home, 'Tis

2. They hunt no more for the pos-sum and the coon, On the
3. The head must bow and the back will have to bend, Wher-

sum-mer, the dark-ies are gay, The corn-top's ripe and the

mead-ow, the hill, and the shore; They sing no more by the
ev-er the dark-y may go; A few more days and the

mead-ow's in the bloom, While the birds make mu-sic all the

glim-mer of the moon, On the bench by the old cab-in
trou-ble all will end In the field where the su-gar canes

day; The young folks roll on the lit-tle cab-in floor, All

door; The day goes by like a shad-ow o'er the heart, With
grow; A few more days for to tote the wea-ry load,—No

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My Old Kentucky Home, Good-Night.

mer - ry, all hap - py and bright, By'n - by Hard Times comes a -
 sor - row where all was de - light; The time has come when the
 mat - ter, 'twill nev - er be light; A few more days till we

knock-ing at the door, Then, my old Ken - tuck - y Home, good-night.
 dark - ies have to part, Then, my old Ken - tuck - y Home, good-night.
 tot - ter on the road, Then, my old Ken - tuck - y Home, good-night.

CHORUS.

mf
 Weep no more, my la - dy, Oh, weep no more to - day, We will sing one song for the

mf

old Ken-tuck - y Home, For the old Ken-tuck - y Home far a - way.

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Tenting on the Old Camp Ground.

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Walter Kittredge.

Andante.

mf

1. We're tent-ing to-night on the old camp ground, Give us a song to
2. We've been tent-ing to-night on the old camp ground, Thinking of days gone
3. We are tired of war on the old camp ground; Ma-ny are dead and
4. We've been fighting to-night on the old camp ground; Ma-ny are ly-ing

cheer Our wea-ry hearts, a song of home And
by, Of the loved ones at home that gave us the hand, And the
gone Of the brave and true who've left their homes;
near, Some are dead, and some are dy-ing,

CHORUS.

mf

friends we love so dear.
tear that said "good-bye!" } Ma-ny are the hearts that are wea-ry to-night,
Oth-ers been wounded long.
Ma-ny are in tears.

Wish-ing for the war to cease, Ma-ny are the hearts looking for the right,

To see the dawn of peace. Tent-ing to-night, Tent-ing to-night,

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Tenting on the Old Camp Ground.

Last time ppp

Musical score for 'Tenting on the Old Camp Ground'. The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Tent-ing on the old camp ground. (Omit.....) Dy-ing on the old camp ground'.

Pibroch of Donnel Dhu.*

Walter Scott.

Scotch Folksong.

Musical score for 'Pibroch of Donnel Dhu'. The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: '1. Pi - broch of Don - nel Dhu, Pi - broch of Don - nel, Wake thy wild voice a - new, 2. Come from deep glen, and from mountain so rock - y, War pipe and pen - non Are'.

Musical score for 'Pibroch of Donnel Dhu'. The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Sum-mon Clan Con - nell. Come a - way, come a - way, Hark to the sum-mons! at In - ver - loch - y; Come ev - 'ry hill-plaid, and True heart that wears one,'

Musical score for 'Pibroch of Donnel Dhu'. The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Come in your war ar - ray, gen-tles and com-mons. Come a-way, come a - way, Come ev - 'ry steel blade, and Strong hand that bears one. Come a-way, come a - way,'

Musical score for 'Pibroch of Donnel Dhu'. The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Hark to the sum-mons, Come in your war ar - ray, Gen-tles and com-mons.'

* Melody in the bass. The portion preceding the chorus may be sung as a unison song.

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HYMNS

HOLY NIGHT

MICHAEL HAYDN

pp

1. Si - lent night, Ho - ly night, All is calm, all is bright
2. Si - lent night, Ho - ly night, Shep - herds quake at the sight,
3. Si - lent night, Ho - ly night, Son of God, love's pure light

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It begins with a piano (*pp*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with three verses of text.

Round yon Vir - gin Moth - er and Child. Ho - ly In - fant so ten - der and mild,
Glo - ries stream from heav - en a - far, Heav'nly hosts sing Al - le - lu - ia;
Ra - diant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,

The second system of music continues the melody and accompaniment. It features the same two-staff format with treble and bass clefs, one flat key signature, and 6/8 time signature. The lyrics continue across the staves.

Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
Christ, the Sav - iour, is born! Christ, the Sav - iour, is born!
Je - sus, Lord, at Thy birth! Je - sus, Lord, at Thy birth!

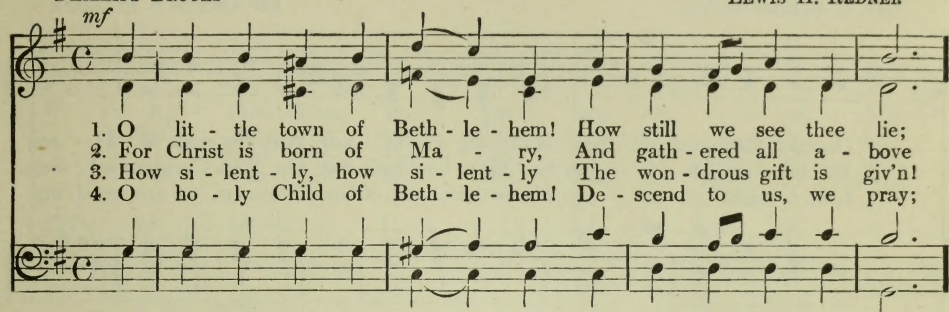
The third system of music concludes the hymn. It maintains the two-staff format with treble and bass clefs, one flat key signature, and 6/8 time signature. The lyrics conclude with the birth of Jesus.

O LITTLE TOWN OF BETHLEHEM

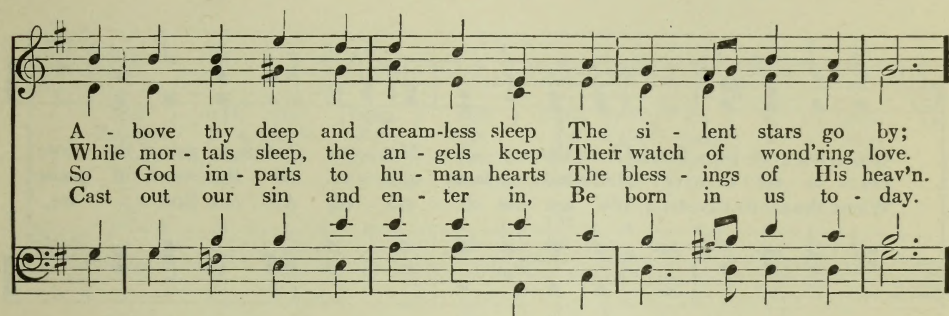
PHILLIPS BROOKS

LEWIS H. REDNER

mf

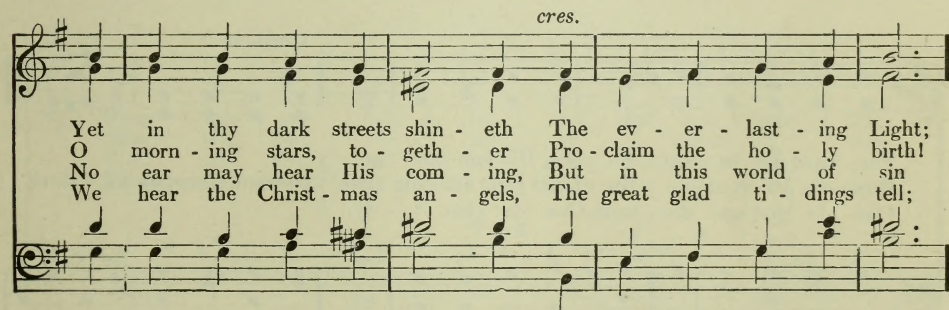


1. O lit - tle town of Beth - le - hem! How still we see thee lie;
 2. For Christ is born of Ma - ry, And gath - ered all a - bove
 3. How si - lent - ly, how si - lent - ly The won - drous gift is giv'n!
 4. O ho - ly Child of Beth - le - hem! De - scend to us, we pray;



A - bove thy deep and dream-less sleep The si - lent stars go by;
 While mor - tals sleep, the an - gels keep Their watch of wond'ring love.
 So God im - parts to hu - man hearts The bless - ings of His heav'n.
 Cast out our sin and en - ter in, Be born in us to - day.

cres.



Yet in thy dark streets shin - eth The ev - er - last - ing Light;
 O morn - ing stars, to - geth - er Pro - claim the ho - ly birth!
 No ear may hear His com - ing, But in this world of sin
 We hear the Christ - mas an - gels, The great glad ti - dings tell;

f



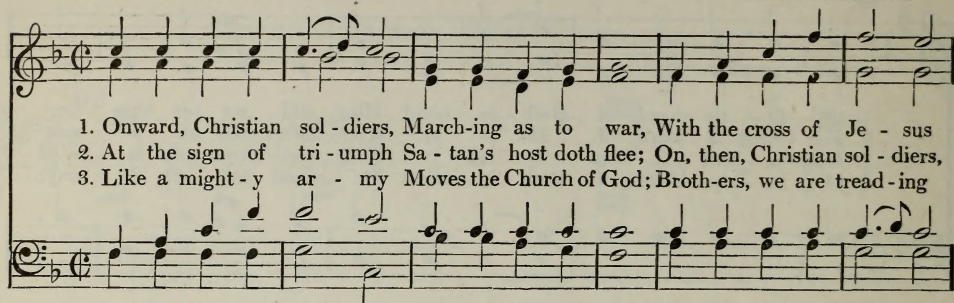
The hopes and fears of all the years Are met in thee to - night.
 And prais - es sing to God the King, And peace to men on earth,
 Where meek souls will re - ceive Him still, The dear Christ en - ters in.
 O come to us, a - bide with us, Our Lord Em - man - u - el. A - men.

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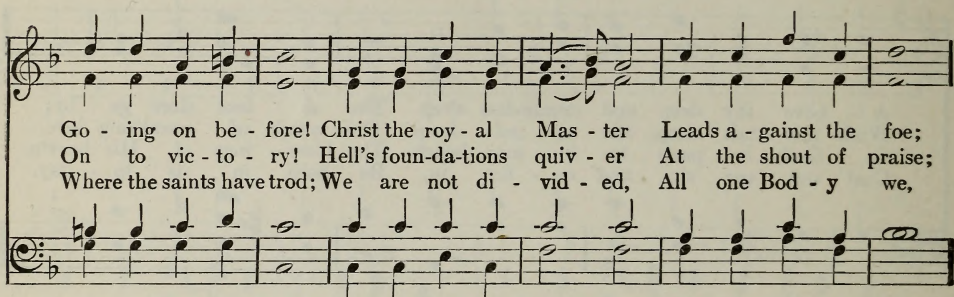
ONWARD, CHRISTIAN SOLDIERS

Rev. S. BARING-GOULD

Sir ARTHUR S. SULLIVAN

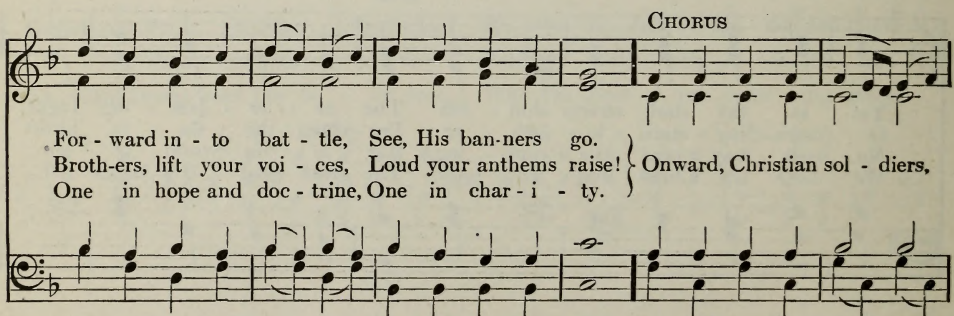


1. Onward, Christian sol - diers, March-ing as to war, With the cross of Je - sus
2. At the sign of tri - umph Sa - tan's host doth flee; On, then, Christian sol - diers,
3. Like a might - y ar - my Moves the Church of God; Broth-ers, we are tread-ing

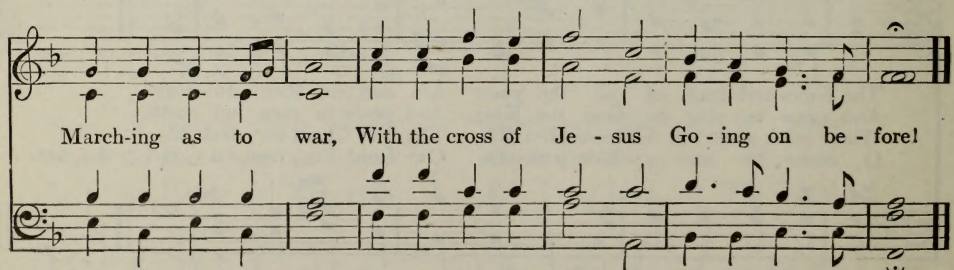


Go - ing on be - fore! Christ the roy - al Mas - ter Leads a - gainst the foe;
On to vic - to - ry! Hell's foun-da-tions quiv - er At the shout of praise;
Where the saints have trod; We are not di - vid - ed, All one Bod - y we,

CHORUS



For - ward in - to bat - tle, See, His ban-ners go.
Broth-ers, lift your voi - ces, Loud your anthems raise! } Onward, Christian sol - diers,
One in hope and doc - trine, One in char - i - ty.



March-ing as to war, With the cross of Je - sus Go - ing on be - fore!

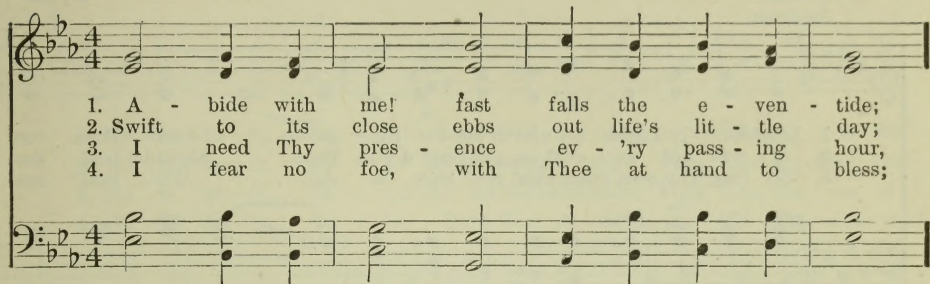
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Abide with Me!

EVENTIDE.

Henry Francis Lyte.

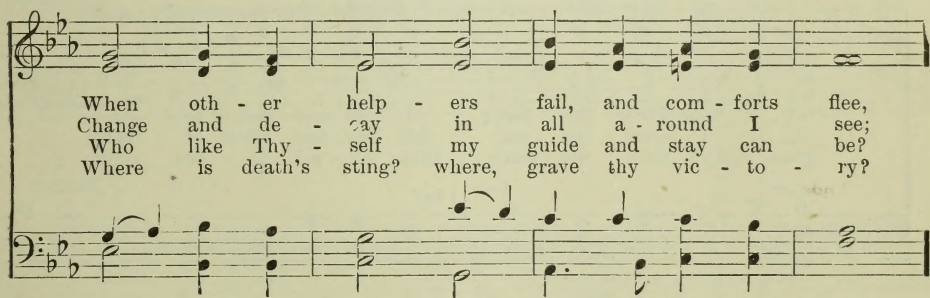
William Henry Monk.



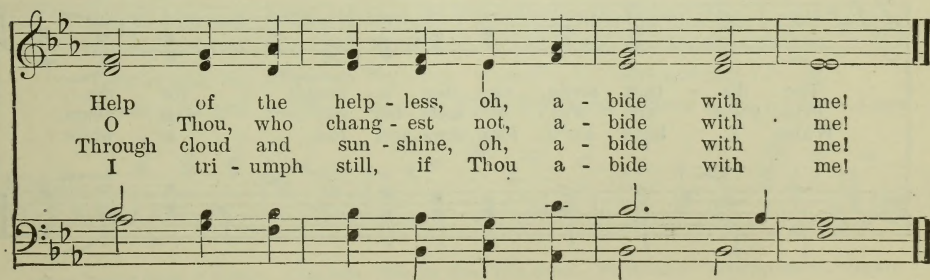
1. A - bide with me! fast falls the e - ven - tide;
 2. Swift to its close ebbs out life's lit - tle day;
 3. I need Thy pres - ence ev - 'ry pass - ing hour;
 4. I fear no foe, with Thee at hand to bless;



The dark - ness deep - ens, Lord, with me a - bide;
 Earth's joys grow dim; its glo - ries pass a - way;
 What but Thy grace can foil the temp - ter's pow'r?
 Ills have no weight, and tears no bit - ter - ness:



When oth - er help - ers fail, and com - forts flee,
 Change and de - cay in all a - round I see;
 Who like Thy - self my guide and stay can be?
 Where is death's sting? where, grave thy vic - to - ry?



Help of the help - less, oh, a - bide with me!
 O Thou, who chang - est not, a - bide with me!
 Through cloud and sun - shine, oh, a - bide with me!
 I tri - umph still, if Thou a - bide with me!

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Lead, Kindly Light.

Newman.

Dykes.

Andante.

1. Lead, kind - ly Light, a - mid th'en - cir - cling gloom, . . . Lead Thou me
 2. I was not ev - er thus, nor pray'd that Thou . . . Shouldst lead me
 3. So long Thy pow'r has blest me, sure it still . . . Will lead me

on; The night is dark, and I am far from home, . . . Lead Thou me
 on; I loved to choose and see my path but now . . . Lead Thou me
 on O'er moor and fen, o'er crag and tor - rent till . . . The night is

on . . . Keep Thou my feet; I do not ask to see . . .
 on . . . I loved the gar - ish day; and, spite of fears, . . .
 gone, And with the morn those an - gel fa - ces smile, . . .

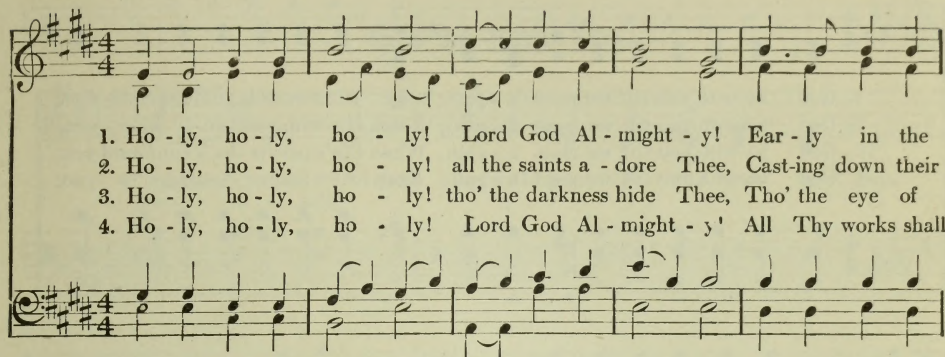
The dis - tant scene, one step e - nough for me. . .
 Pride rul'd my will: re - mem - ber not . . . past years.
 Which I have lov'd long since, and lost . . . a - while.

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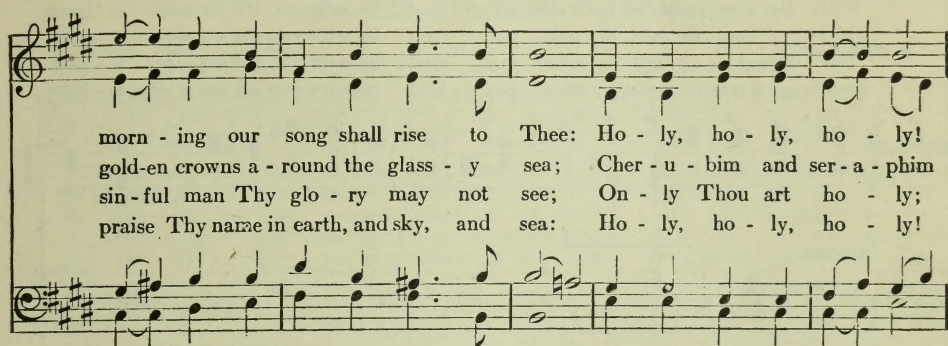
HOLY, HOLY, HOLY

R. HEBER

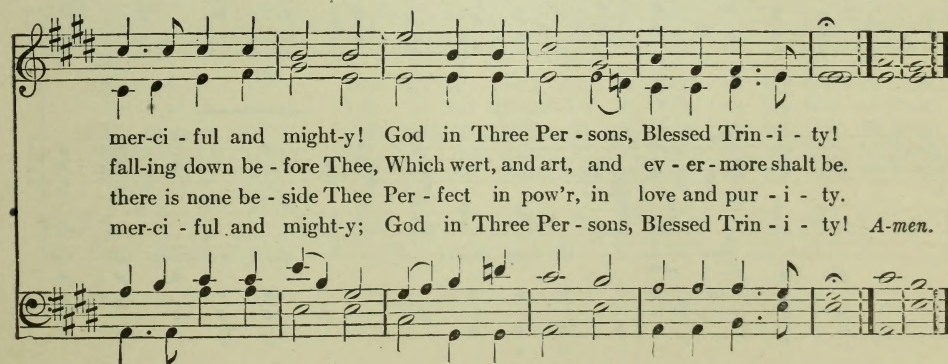
J. B. DYKES



1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! Ear - ly in the
 2. Ho - ly, ho - ly, ho - ly! all the saints a - dore Thee, Cast - ing down their
 3. Ho - ly, ho - ly, ho - ly! tho' the darkness hide Thee, Tho' the eye of
 4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! All Thy works shall



morn - ing our song shall rise to Thee: Ho - ly, ho - ly, ho - ly!
 gold - en crowns a - round the glass - y sea; Cher - u - bim and ser - a - phim
 sin - ful man Thy glo - ry may not see; On - ly Thou art ho - ly;
 praise Thy name in earth, and sky, and sea: Ho - ly, ho - ly, ho - ly!



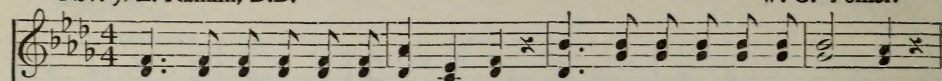
mer - ci - ful and might - y! God in Three Per - sons, Blessed Trin - i - ty!
 fall - ing down be - fore Thee, Which wert, and art, and ev - er - more shalt be.
 there is none be - side Thee Per - fect in pow'r, in love and pur - i - ty.
 mer - ci - ful and might - y; God in Three Per - sons, Blessed Trin - i - ty! A - men.

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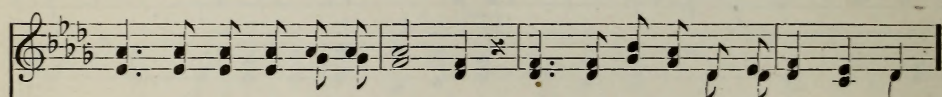
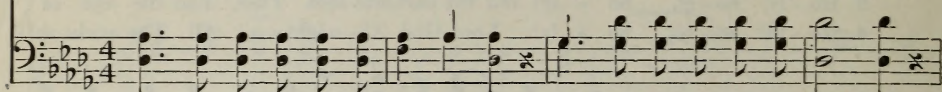
God be with You.

Rev. J. E. Rankin, D.D.

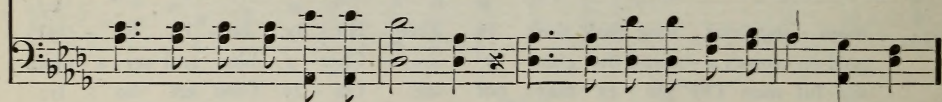
W. G. Tomer.



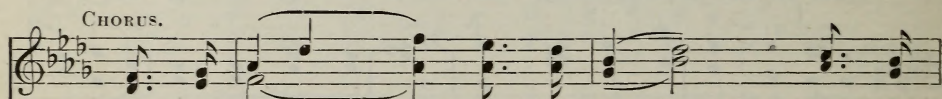
1. God be with you till we meet a - gain; By His counsels guide, uphold you,
2. God be with you till we meet a - gain; 'Neath His wings secure-ly hide you,
3. God be with you till we meet a - gain, When life's per-ils thick confound you,
4. God be with you till we meet a - gain, Keep love's banner floating o'er you;



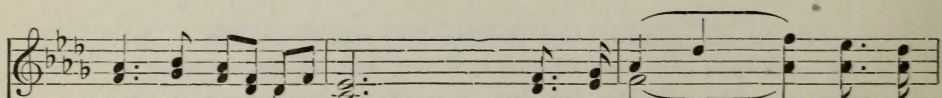
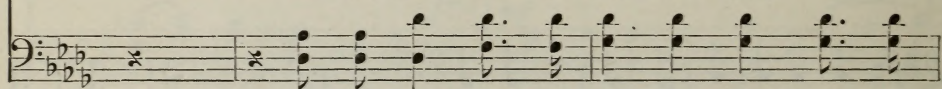
With His sheep se-cure-ly fold you, God be with you till we meet a - gain.
 Dai - ly man-na still di-vide you, God be with you till we meet a - gain.
 Put His arms un-fail-ing round you, God be with you till we meet a - gain.
 Smite death's threat'ning wave before you, God be with you till we meet a - gain.



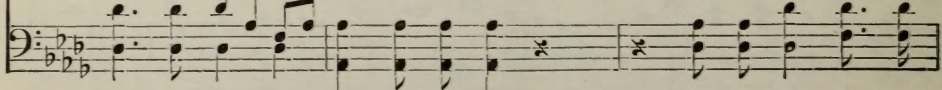
CHORUS.



Till we meet, . . . till we meet, . Till we
 Till we meet, till we meet a - gain,



meet at Je - sus' feet; Till we meet, . . . till we
 till we meet; Till we meet, till we



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God be with You.

musical score for 'God be with You' in G major, 4/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are: meet, . . meet a - gain, God be with you till we meet a - gain.

Nearer, My God, to Thee.

Sarah Flower Adams.

Lowell Mason.

musical score for 'Nearer, My God, to Thee' in G major, 6/8 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are: 1. Near - er, my God, to Thee, Near - er to Thee, E'en tho' a cross it be, 2. Though like a wan - der - er, The sun gone down, Dark-ness be o - ver me, 3. There let the way ap - pear Steps un - to heav'n; All that Thou send-est me, 4. Then with my wak - ing tho'ts Bright with Thy praise, Out of my sto - ny griefs 5. Or if on joy - ful wing, Cleav-ing the sky, Sun, moon, and stars for - got,

D. S. Near - er, my God, to Thee,

musical score for 'Nearer, My God, to Thee' (continued) in G major, 6/8 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are: That rais - eth me, Still all my song shall be, Near - er, my God, to Thee, My rest a stone; Yet in my dreams I'd be, Near - er, my God, to Thee, In mer - cy giv'n; An - gels to beck - on me, Near - er, my God, to Thee, Beth - el I'll raise; So by my woes to be Near - er, my God, to Thee, Up - ward I fly, Still all my songs shall be, Near - er, my God, to Thee,

Near - er to Thee.

O Lord, Another Day is Flown.

Henry Kirke White.

Isaac Smith.

Moderato.

1. O Lord, an - oth - er day is flown, And we, a low - ly bane,
 2. Oh! let Thy grace per - form its part, And let con - ten - tion cease,
 3. And Thou wilt turn our wan-d'ring feet, And Thou wilt bless our way

Are met once more be - fore Thy throne, To bless Thy fos - t'ring hand.
 And shed a - broad in ev - 'ry heart Thine ev - er - last - ing peace.
 Till worldsshall fade, and faith shall greet The dawn of last - ing day.

O Lord, Our God, Thy Light and Truth.

Montgomery.

Jeremiah Clark.

Moderato.

1. O Lord, our God, Thy light and truth To us, Thy chil - dren, send,
 2. By na - ture sin - ful, weak, and blind, The down-ward path we trod;
 3. But friends and guar-dians now thro' grace Our heed - less steps re - strain.
 4. Hence to the hills we lift our eyes, From which sal - va - tion springs:

That we may serve Thee in our youth, And love Thee to the end.
 Our wan-d'ring heart and way-ward mind Were en - e - mies to God;
 They teach us, Lord, to seek Thy face, Which none shall seek in vain.
 O Sun of right - eous - ness, a - rise, With heal - ing in Thy wings.

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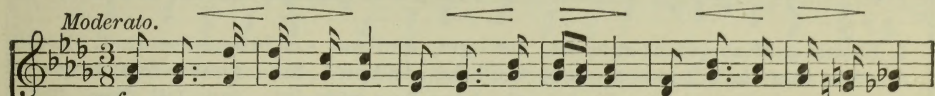
MISCELLANEOUS SONGS

Santa Lucia.

Translated from the Italian.

Neapolitan Boat-Song.

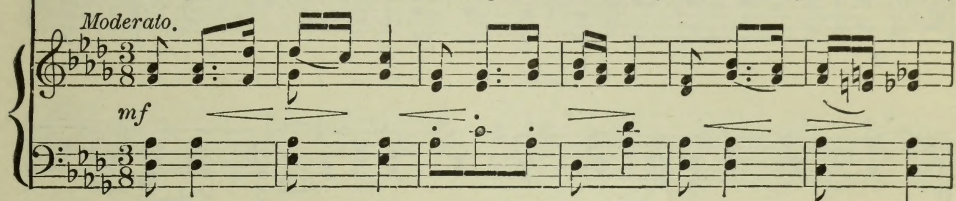
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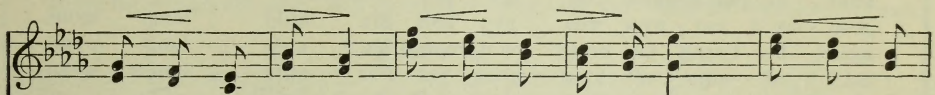
mf

1. Moon-light, so sweet and pale, From hea-ven fall-ing; Wave-lets that mur-mur low,
2. Soft winds that come and go, Cool-ness are bringing, Bear-ing on gen-tle wings
3. O joy! to lie at rest, Drift-ing and dreaming On o-cean's peace-ful breast,

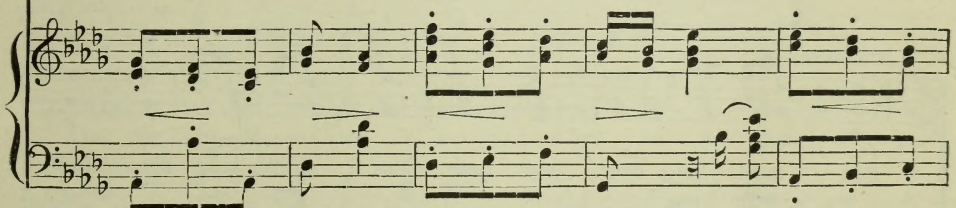
Moderato.



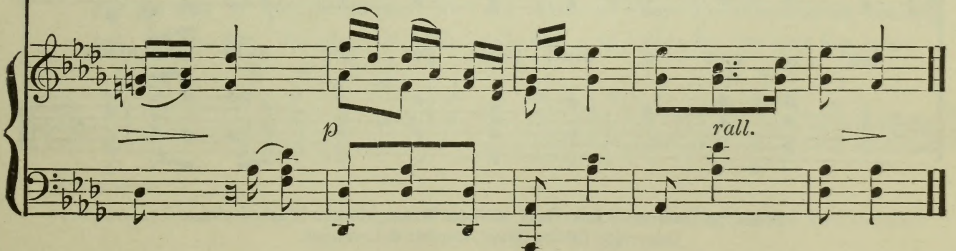
mf



To us are call-ing. White is the sum-mer night; Sum-mer sea,
Ech-oes of sing-ing. Waits the light boat for thee, Float o'er the
'Neath moon-light gleam-ing! Bride of the sum-mer sea, Na-ples, thy



sil-ver bright. San-ta Lu-ci-a! San-ta Lu-ci-a!
waves with me. San-ta Lu-ci-a! San-ta Lu-ci-a!
child to be! San-ta Lu-ci-a! San-ta Lu-ci-a!



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Auld Lang Syne.

Robert Burns.

Andante.

p

1. Shouldauld ac-quaint-ance be for - got, And nev - er brought to mind? Should
 2. We twa' ha'e run a - boot the braes, And pu'd the gowans fine; But we've
 3. We twa' ha'e sport - ed i' the burn Frae morn-in' sun till dine, But
 4. And here's a hand, my trust - y frien', And gie's a hand o' thine; We'll

auld ac-quaint-ance be for - got, And days of auld lang syne?
 wan - der'd mo - nya wea - ry foot Sin' auld lang syne.
 seas be - tween us braid ha'e roared Sin' auld lang syne.
 tak' a cup o' kind - ness yet For auld lang syne.

CHORUS.

p

For auld lang syne, my dear, For auld lang syne We'll

Repeat Chorus ff.

tak' a cup o' kind - ness yet For auld lang syne.

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Mrs. NORTON

JUANITA

Spanish Melody

mf

1. Soft o'er the fountain, Ling'ring falls the southern moon; Far o'er the mountain
2. When in thy dreaming, Moons like these shall shine a-gain, And day-light beaming,

Breaks the day too soon! In thy dark eye's splendor, Where the warm light loves to dwell,
Prove thy dreams are vain, Wilt thou not, re - lent - ing, For thine ab - sent lov - er sigh,

p slower *mf a tempo*

Wea - ry looks, yet ten - der, Speak their fond farewell! Ni - ta! Jua - ni - ta! *
In thy heart con - sent - ing To a pray'r gone by? Ni - ta! Jua - ni - ta!

p tenderly rit.

Ask thy soul if we should part! Ni - ta! Jua - ni - ta! Lean thou on my heart.
Let me lin - ger by thy side! Ni - ta! Jua - ni - ta! Be my own fair bride!

* Wah-ne-ta

From Jones's Songs of Season. Copyright, 1909, by Mary Best Jones. Published by American Book Company.

'Tis the Last Rose of Summer.

Thomas Moore.

p

1. 'Tis the last rose of sum - mer, Left bloom - ing a -
 2. I'll not leave thee, thou lone one, To pine . . . on the
 3. So soon may I fol - low, When friend - ships de -

lone; All her love - ly com - pan - ions Are fad - ed and
 stem, Since the love - ly are sleep - ing, Go, sleep . . . thou with
 cay, And from love's shin - ing cir - cle The gems . . . drop a -

rit. e dim.

gone; No flower of her kin - dred, No rose - bud is
 them; Thus kind - ly I scat - ter Thy leaves o'er the
 way! When true hearts lie with - ered, And fond ones are

pp

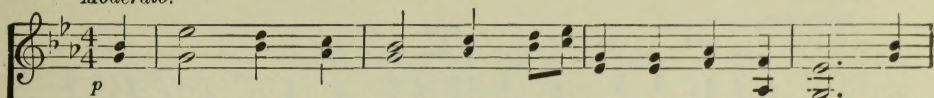
nigh, To re - flect back her blush - es, Or give sigh for sigh.
 bed Where thy mates of the gar - den Lie scent - less and dead.
 floun, Oh, who would in - hab - it This bleak world a - lone?

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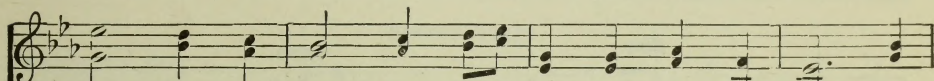
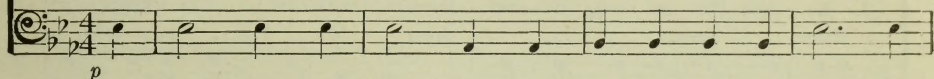
The Blue Bells of Scotland.

Mrs. Jordan.

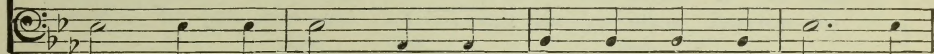
Moderato.



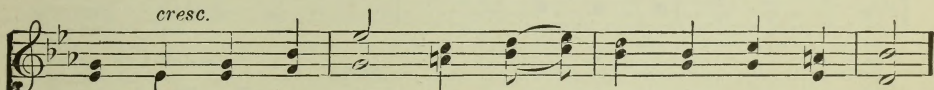
1. Oh! where, and oh! where is your High-land lad - die gone? Oh!
2. Oh! where, and oh! where does your High-land lad - die dwell? Oh!
3. What clothes, in what clothes is your High-land lad - die clad? What
4. Sup - pose, and sup - pose that your High-land lad should die? Sup -



where, and oh! where is your High-land lad - die gone? He's
 where, and oh! where does your High-land lad - die dwell? He
 clothes, in what clothes is your High-land lad - die clad? His
 pose, and sup - pose that your High-land lad should die? The

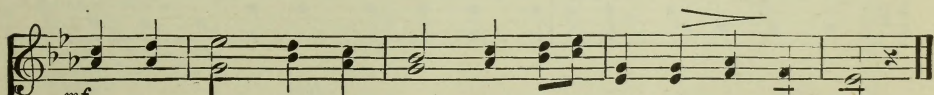
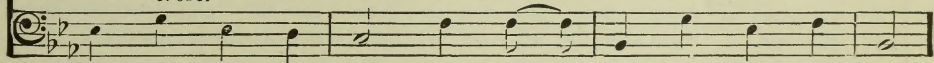


cresc.

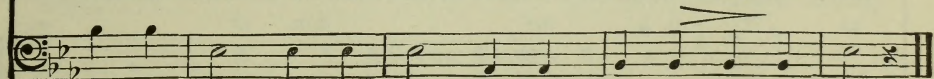


gone to fight the foe for King George up - on his throne;
 dwelt in mer - ry Scot - land at the sign of the Blue Bell;
 bon - net's Sax - on green, and his waist - coat of the plaid;
 bag - pipes shall play o'er him, I'd lay me down and cry;

cresc.



And it's oh! in my heart how I wish him safe at home.
 And it's oh! in my heart that I love my lad - die well.
 And it's oh! in my heart that I love my High-land lad.
 And it's oh! in my heart that I wish he may not die.



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Home, Sweet Home!

Payne.

Irish.

Moderato.

dolce. *cres.* *dim.* *cres.*

1. 'Mid pleasures and pal - a - ces tho we may roam, Be it ev - er so
 2. An ex - ile from home, splen - dor daz - zles in vain; Oh! give me my
 3. How sweet 'tis to sit 'neath a fond fa - ther's smile, And the cares of a
 4. To thee I'll re - turn, o - ver - bur - den'd with care; The heart's dear - est

dolce. *cres.* *dim.* *p* *cres.*

dim. *mf* *dim.*

hum - ble, there's no place like home. A charin from the skies seems to
 low - ly thatch'd cot - tage a - gain; The birds sing - ing gai - ly, that
 moth - er to soothe and be - guile! Let oth - ers de - light 'mid new
 sol - ace will smile on me there; No more from that cot - tage a -

dim. *mf* *dim.*

p *f* *dim.*

hal - low us there, Which, seek thro' the world, is not met with else - where;
 come at my call, Give me them with the peace of mind dear - er than all.
 pleasures to roam, But give me, oh! give me the pleasures of home.
 gain will I roam, — Be it ev - er so hum - ble, there's no place like home.

p *f* *dim.*

cres. *mf* *dim.* *p*

Home, home, sweet, sweet home! There's no place like home, There's no place like home!

p *cres.* *mf* *dim.* *p*

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